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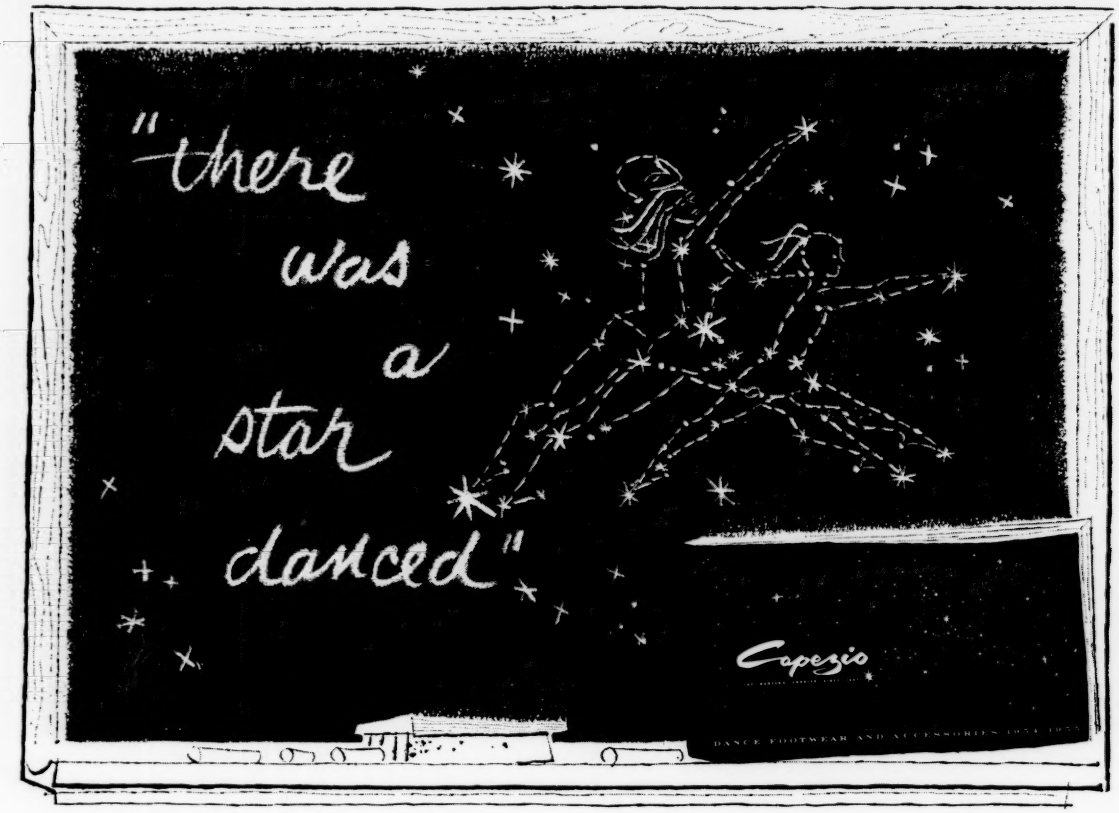

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NEWS of Dance and Dancers

Ballet Theatre

The long-range plan for BT's 15th anniversary season shapes up like this: a 6-week tour beginning Oct. 27 in Kingston, N.Y. interrupted by a 2-week Xmas vacation; opening in Houston, Dec. 26 with the last tour date in Washington, D.C., Mar. 20. Prior to the important Met Opera spring season (Apr. 12-30) there will be a 3-week rehearsal period. The entire 23-week season will end with a tour opening in Boston after the N.Y. season and closing May 14 in Phila.

Valerie Bettis is working on a new ballet for the company to be called either "If the Bough Breaks" or "And Baby Makes Three", set to music of Kenyon Hopkins . . . **Nora Kaye,** who returns from Japan the first week in Sept. again becomes a leading dancer with the company along with **Youskevitch, Kriza, Koesun, Braun, & Erik Bruhn** (Danish Royal Ballet's leading dancer), all pending the formality of union contracts . . . **Alicia Alonso** joins the company after Xmas and **Melissa Haydn,** scheduled to be a mother in Nov., will dance again as soon as is feasible. . . . The date of the Fancy Free Ball (Waldorf Astoria) is Oct. 6.

Ear to the Ground

Alexandra Danilova (who has been rehearsing with her new concert ensemble in a studio in full view of DANCE Magazine windows on 58th St.) will take the new **Karel Shook** pas de deux "Souvenir", on her cross-country tour, which begins late Oct. Included in the group will be **Michael Maule, Moscelyn Larkin** and **Roman Jasinsky** . . . S. Hurok presents the Old Vic production of Shapespeare's "A Midsummer Night's Dream" at the Met, Sept. 21-Oct. 17, with ex-Sadler's Wells stars **Moira Shearer** and **Robert Helpmann** in leading dramatic roles. Sadler's Wells Ballet members also appear in dance episodes of the London production, which interrupts its Met season to play Phila. Oct. 12, 13 & 14.

Violette Verdy joins the Festival Ballet in London the week of Aug. 16 and will appear with the company on its tour of Canada and the U.S. beginning in Quebec on Oct. 11. A N.Y. season is probable in March . . . **Carol Haney,** star of "The Pajama Game", will take leave this fall to star in the M.G.M. musical "Robin Hood". It was while she was on leave from her Metro contract that she became a star . . . Following the resignation of **John Butler** as choreographer for the N.Y. City Center Opera, **Sophie Maslow** and **Charles Weidman** take over . . . It was mistakenly noted last month that **Charles Payne** was Ballet Theatre's Publicity Director. Payne, the company's General Manager, recently announced that **Arthur Cantor** serves in that capacity.

N.Y.C. Ballet at Home

The much-applauded company arrived home on Aug. 19 to begin rehearsals for its early fall season, Aug. 31-Sept. 26. The first of the 2 premieres will be the Sept. 7 performance of **Balanchine's** "Western Symphony" to music of Hershey Kay, based on traditional American themes. The second work, set for Sept. 14, is called "Ivesiana" after the late composer Charles Ives. The complex score is arranged from several Ives works including "Central Park After Dark" . . . The roster of leading dancers for the season includes: **Andre Eglevsky, Janet Reed, Tanaquil LeClercq, Diana Adams, Patricia Wilde, Yvonne Mounsey, Jillana, Nicholas Magallanes, Francisco Moncion, Herbert Bliss, Todd Bolender, Roy Tobias** and **Jacques D'Amboise.**

Conspicuous by its omission from the 4-week season is "The Nutcracker", the reason being that the company will offer a complete Nutcracker season Nov. 2-Dec. 5.

Students Dance Recitals

The Students Dance Recitals, in its 30th year, announces 8 programs for the 1954-55 season. The performances, to be given Saturday evenings at the Central High School of Needle Trades, 225 W. 24th St., are as follows: Oct. 2, **Mata & Hari and Co.;** Dec. 4, **Federico Rey & Pilar Gomez;** Jan. 8, **Inesita;** Jan. 22, **Marina Svetlova & Co.;** Feb. 5, **Pearl Lang & Co.;** Feb. 26, To be Announced; Mar. 26, **Jean Leon Destine & Co.;** Apr. 16, **Pearl Primus & Co.** For information: 32 Union Square, New York .

At Jacob's Pillow

Several unscheduled **Walter Terry** lecture-demonstrations with **Alexandra Danilova** as guest on the weekend of July 15-17, proved one of the highspots of the Festival. Danilova, slated to dance with **Michael Maule** and **Marvin Krauter,** couldn't perform due to a pulled leg muscle. The weekend performers, including **Geoffrey Holder & Co.,** and the **Weidman Co.,** played to sold-out houses . . . A last-minute switch, made in order to release **Andre Eglevsky** for the early N.Y.C. Ballet season, made possible the appearance of **Inge Sand** the weekend of Aug. 20. The ballerina, member of the Royal Danish Ballet, has been studying in N.Y. on a fellowship for the past 6 weeks. Programmed are a pas de deux from "Don Pasquale" with American partner **Vladimir Doukoudovsky,** and solo variations from "Dream Pictures" in the Royal Danish repertoire . . . **Margaret Morris** and members of her Celtic Ballet who performed for 3 weekends at the Pillow (see p. 65), were scheduled to sail for Scotland Aug. 25.

Conn. College

Premieres scheduled for the 7th American Dance Festival at New London, Aug. 19-22 (reviewed in Oct.) are: **Doris Humphrey's** "Felipe el Loco" for the Limon Co., **Jose Limon's** "The Traitor", for 7 male dancers, **Daniel Nagrin's** "Man Dancing", and "Four Windows" and an untitled work by **Yuriko.** Other artists to perform are **Margaret Dietz, Charles Weidman & Co.,** and **Pauline Koner.**

Around the country

The directors and six members of The Southern Ballet (formerly Atlanta, Ga. Dance Theatre) have been busy at Atlanta's Theatre Under the Stars: **Pittman Corry** as choreographer and with famed wife **Karen Conrad,** as featured dancer in "Song of Norway" . . . **Norman** and **Alicia Craig,** directors of the Phila. Civic Ballet, plan a Dec. program at Phila.'s Academy of Music. Confusion over similarity of names led to a recent court case by the Phila. Civic Ballet vs. the Phila. Ballet Co., Inc., with a decision favoring Craig's Phila. Civic Ballet. The other company is now defunct.

Perry-Mansfield Camp (Steamboat Spr., Colo.) ended its 41st season with its 3rd Annual 3-day Symposium of the Arts during which visitors saw a full-length production of "Carousel", dance demonstrations and music and art panels. Responsible for the dance work were faculty members **Harriette Ann Gray** (modern), **John Begg** (ballet), and **John Wilson,** musical director of the camp . . . In Stockbridge, Mass., **Eve Gentry,** dance instructor at Indian Hill Summer Workshop, presented Jerome Moross' "Susanna and the Elders" on July 24, employing 10 dancers, a madrigal group of 21 and orchestra. Miss Gentry opens a N.Y. studio specializing in Teen-age work, in Oct. . . . **Fred Berk,** having choreographed the annual Indian drama "Unto These Hills" at the Cherokee Reservation, N.C., has been presenting performances and pageants with an Israeli folk-dance group from his N.C. camp.

Three premieres were the highlights of the U. of Colo. (Boulder) 6th July dance concert presented by **Jean Erdman and Co.** 1,000 people saw "The Weather of the Heart", "Strange Hunt", and "Pierrot, the Moon" . . . The 5-year-old **Munt-Brooks Dance Co.,** which premiered 2 dances Aug. 11 at the Nat'l Music Camp, Interlochen, Mich., are scheduled for a N.Y. concert Oct. 10 at

Hunter Playhouse . . . An Aug. 14 performance by **Frank Benedict and Co.** was given at Kathleen Hinni's School of Creative Arts, Martha's Vineyard, Mass. . . . **Miriam Marmein,** assisted by her summer dance group at Manomet, Mass., presented dance pantomimes Aug. 12 . . . **Cora Miller,** member of the Barbara Mettler Dance Group, guest taught at the Okla. City YWCA where she will be a regular staff member in Sept. . . . New Yorker **Ann Boucher** assisted with the choreography for the Denver (Colo.) Post Opera's production of "The Rose of Algeria".

Ballets Espagnols

Ballets Espagnols, which comes to us following enormous successes in S.A., arrives in the U. S. Aug. 16 to begin its pre-B'way tour. The Spanish company, starring **Teresa** and **Luisillo,** will play for a month at the Mark Hellinger Theatre beginning the end of Oct. The nat'l tour extends through March. Since no further extensions are possible according to Impresario Moody and David Libidins, in charge of bookings, the company will not be sent west of the Mississippi.

From Canada

The tragic fire which reduced the **Royal Winnipeg Ballet's** possessions to practically nothing, has forced that organization to make a general appeal for $20,000 dollars, as only a third of their losses was covered by insurance.

Credit Due

For the Aug. story entitled "Devil Dancers of Bolivia" by Luis Ramiro Beltran, a courtesy line should have read: Reprinted from AMERICAS, monthly magazine published by the Pan American Union in English, Spanish, and Portuguese.

In the Schools

Students of the **Lillian Cushing** School of Dancing in Denver performed in the Central City Opera Festival's production of "Faust" and in the Red Rocks Music Festival doing Miss Cushing's choreography for "The Sleeping Beauty" . . . **Phyllis Wills,** teacher at the **Gladys Hight** School, returned to Chicago mid-Aug. from summer's studies in Paris and London . . . In Redlands, Calif., students of the **Nancy Jackson** school recently presented their own choreography for "Peter Pan" at the Contemporary Club . . . **Senia** and **Regina Russakoff,** Boston ballet teachers, are still being commended for their June recital, when Mrs. Russakoff read and then interpreted in dance, Dr. Luba Morgan's poem "A Dancer's Prayer" . . . 25 year old **Nancy Wright** of Columbus, Ohio, has overcome 2 operations and temporary paralysis to undertake her present job of teaching dance. She is also a house mother at Ohio State U., Acacia Fraternity . . . **Consuelo Carmona,** Spanish concert dancer who recently moved to this country, teaches at the Foster School of Dance in Columbia, S. C.

16 year old **Greg Joseph,** student of **Bob Kimble's** Ledgewood, N.J. studio, was recently awarded the American Theatre Wing Scholarship. The presentation was made at the Student Review of the DEA Convention in N.Y.C.

The **Merce Cunningham** Studio, N.Y.C., opens fall classes Sept. 29—registration, the 20th and 25th. **Carolyn Brown** and **Jo Ann Melsher** assist on the faculty . . . Classes at the **Ethnological Dance Center** will resume Sept. 8.

On Film

The American premiere of "Stars of the Russian Ballet" will be given at the Stanley Theatre, N.Y.C., Sept. 4. The film includes 3 Russian ballets: "Swan Lake", "The Fountain of Bakhchisarai" and "The Flames of Paris" and stars **Ulanova** and **Chabukiani.** With it is the 40-minute "Folk Dances of the U.S.S.R." . . . Oct. 16 is the release date for Warner Bros., "A Star is Born", choreo: **Richard Barstow**...Nat'l release for "Brigadoon", **Gene Kelly**—choreographed, is Sept. 24 . . . **Machiko Kyo,** star of the film "Rashomon", dances in the new Japanese picture "Ugetsu" which won honors at the Venice Film Festival. Planned for N.Y. this fall at the Plaza Theatre.

Chicago News . . .

Summer theatres in this vicinity seemed to find dancers the answer to their casting problems. Certainly the dancer is the most thoroughly trained and professional of theatre artists and what they did around here this summer is a credit to the profession.

Helen Gallagher was the sensation of the season and the toast of every critic and columnist when she cavorted as Hildy in the **David Tihmar** directed "On the Town" at Music Theatre. **Carol Lawrence** was most believable as the glamorous Miss Turnstiles. Tihmar did a terrific job.

Fox Valley Playhouse had a star-studded dance cast for its two weeks of "Brigadoon", directed by Brigadoon-veteran **James Jamieson. John Kriza** did the role of Harry Beaton and **Ruth Ann Koesun** was Jeannie. **Anya Lee,** a decorative feature of the resident troupe was Maggie and **John Sharpe** was the sword dancer.

Jimmy Russell, known for his dances in "New Faces," was leading-man in Fox Valley Playhouse's "Girl Crazy" and **Joan Bowman,** brought for the dance role in "Carousel", stayed on for leading dance parts all summer. **Eric Shepard** was choreographer at this theatre.

SEPTEMBER CALENDAR OF EVENTS

In N.Y.C.:

Aug. 31-Sept. 26	N.Y.C. Ballet N.Y. City Center
month of Sept.	Exhibit of dance photographs by W. H. Stephan 58th St. Branch, N.Y. Public Library

At Jacob's Pillow:

Sept. 3 & 4 (mat. & eve)	Ram Gopal Harriette Ann Gray & Co American Mime Theatre

"Wonderful Town" is here with the following lineup of dancers: **Donna Beaumont, Carol Cole, Greta Dahl, Dorothy Dushock, Betty Koerber, Joy Shoemaker, Nina Starkey, Don Barton, Ray Dorian, Jerry Fries, Dick Korthaze, Jerry Kurland, Jim Smith, Keith Willis.**

The **Laurent Novikoff** directed Ballet Workshop at Michiana Shores presented a full length "Coppelia" with choreography by Novikoff August 15-17. **Sally Montgomery** was Swanilda and Bill Sturges was Frantz . . . The Stone-Camryn Ballet danced several performances in Indiana early in August.

Ballet Guild's Stars of the Dance Benefit on August 8 is still being talked about and will be for months. And why shouldn't it with dancers like **John Kriza, Ruth Ann Koesun, Eric Braun, Alan Howard, Jimmy Russell, Jane Bockman, Jimmy Payne, Joe Comadore, Jim Smith, Etta Buro, Carol Lawrence, Ken Johnson,** etc. etc. etc. giving their all. The surprise item was a "This is Your Life" parody sprung on the Ballet Theatre group by serious-visaged David Tihmar.

Ballet Guild is taking over the opening performance of the American premiere (Sept. 3) of the new Russian ballet film with **Ulanova** and others in Swan Lake, Fountain of Bakhchisarai, and Flames of Paris . . . The Chicago Public Library has an exhibit of Diaghilev Ballet souvenirs.

First steps toward raising funds for duplicating films as a memorial of **The Littlefield Ballet** were taken at a film showing at the **Gladys Hight School.**

Roberto and Alicia are an excellent pair of flamenco dancers with Diosa Costello's company. They are settled down for a three week engagement at the Chicago Theatre . . . **The Eugene Lewis** Trio was an exciting dance group at the Chez Paree this month. Their repertoire includes narrative works and longer expressive numbers like "Slaughter on Tenth Avenue." *Ann Barzel*

(continued on page 70)

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BOOK REVIEWS

By REGINA WOODY

SUSIE AND THE DANCING CAT
By Lee Wyndham

Pictures by Jane Miller. 80npp. New York: Dodd, Mead and Company. $2.25.

This is a gay little book balletically correct but not as important as *A Dance For Susie.* However, it is written brightly and with a nice understanding of the everyday dancing school antics of children who dance for fun and not for profit. It is these youngsters for whom dancing is an amusement not a profession that the book will most appeal, for it is the story of little girls who love cats and play jokes rather than little girls who love to dance and who yearn to be great ballerinas. Nevertheless, hard-working little Susie is already dreaming of the day when pink satin boxed-toed shoes will be hers.

Indeed, the final word on the important subject of toe-shoes for the child dancer is ably handled in the back of the book in a note to parents. Guided by Thalia Mara, a brilliant teacher of ballet, Miss Wyndham's books do much to uphold the why and wherefore of good ballet training in neighborhood non-professional schools.

Jane Miller's pictures are in the modern tradition and complement the light-hearted text charmingly.

ORLANDO'S SILVER WEDDING
By Kathleen Hale

Author-Illustrator Transatlantic Arts Publishing Co. Florida.

Orlando, Kathleen Hale's gorgeous tomcat of marmalade hue, is by now a classic in the world of children's literature. However, the news here is that he, hero of many children's books has become a performer. He is now a make-believe ballet cat dancing in a humanly realistic world. Orlando is one of the most joyously improbable characters in fiction, taking off, as it were, where the White Rabbit, Pooh Bear and Mary Poppins leave off.

Orlando's Silver Wedding was made into a ballet for the Festival of Britain. The choreography was by Andree Howard, the music by Arthur Benjamin, while the scenery and lyrics were by Miss Hale herself. For anyone caring to know the story of how she coped, with each problem, in turning Orlando from book to ballet, see the Horn Book for June 1953. Nowhere will a more helpful article be found for the teacher who plans to choreograph a children's book into a children's ballet for a recital. *THE END*

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LOOKING AT TELEVISION

Whatever else the summer brought on the air, it was not a total loss, because on Thursday evenings one could see Nelle Fisher. Miss Fisher is known to television audiences for her ballad-type dances with Jerry Ross on Show of Shows. The art dance knows her as a fine modern dancer, both on her own and as a member of the Martha Graham group (not that it is important—but she was always the prettiest). The professional world of make-a-living dancers can remember Nelle Fisher as one of the most talented girls in the Radio City Music Hall Ballet.

With that background one does not marvel that on ABC's Melody Tour Miss Fisher, as dancer and choreographer, did toe dances, folk dances, comedy numbers, modern dances, chorus routines. Not that every number was clever, original, imaginative—but there was a measure of originality and imagination and an overall air of brightness, a sophisticated touch.

The format of Melody Tour takes it to a different place each Thursday. On July 15 it was Paris, on July 29—Italy. Dancing figures prominently in the Tour.

On the July 29th show Miss Fisher came to an Italian shoemaker (i.e. Peter Gladke) for shoes to "set her feet a-dancing." He produced a pair of toe shoes (natch) in which Nelle danced enchantingly. Her toe work is clean and precise. She has an excellent turnout and is particularly neat in her fifth position finishes. A minor miracle was the way in which she just slipped into the ribbonless slippers and danced away. The shoes stayed on for two choruses of intricate dancing, and only during the last pose did a heel slip unobtrusively from one shoe.

The Melody Tour to Italy also included a flashback to ancient Pompeii. Here Nelle Fisher, in a bunchy tunic and exaggerated pony-tail hair-do, skipped with a garland to Ethelbert Nevin's "Narcissus." There were the up-turned toes, the moues, the nibbling at a bunch of grapes—all the clichés the great American audience recognizes as a burlesque of classical-interpretive dancing, and it was funny.

A much better dance in the same locale came when Miss Fisher, a well-posed statue on a pedestal, came to life to do a pas de deux with Peter Gladke. There were exciting, almost-acrobatic lifts and original movments and, most important, good dancing.

The same show had an unbilled trio of two boys and a girl doing three excellent numbers. We recognized Allen Knowles as one of the boys and presume it is the same trio who were called the Kateds on the Kate Smith Show. At any rate they are good dancers in the modern-jazz idiom. Their dancing is slick. The lifts they do with the girl are especially good and original.

The modern-jazz idiom was all over the networks. The best number in that manner was on Toast of the Town (CBS) July 18 when Peter Gennaro and Jim Hutchins danced with Carol Haney in the "No Soap" number from *The Pajama Game.*

Jonathan Lucas, another expert in the medium, was seen on a number of shows. He is a regular on NBC's Sunday Comedy Hour and also danced on July 27th on the Arthur Murray Party (Tuesdays-NBC). Incidentally, the Mystery Dance, an Arthur Murray gimmick which usually rates just a passing glance, must have had the nation baffled on that date. Those well-trained instructors were very obviously dancing a ballet pas de deux in ballroom dress.

Going back to Jonathan Lucas, his appearances on the Comedy Hour are the best items in the show. I especially liked his "Calypso" on July 19. Dania Krupska, choreographer for the group on the show, leans towards expressive vigor in the approved Broadway manner. She does best in the straight dancing of the opening numbers. Her attempt at a comedy situation in a ballroom-dancing school was heavy-handed. But perhaps a girl in goggles ineptly trying to learn to dance from a book that guarantees success in three lessons is still considered funny.

I have a special and really unreasonable grudge against the Firestone Hour (Mondays-ABC) which airs a great deal of ballet music but rarely uses dancers. There is a reason for it, since the program also goes out on radio and the sound is the thing. But maybe it was a kind of justice that the sound failed on July 19, and the Firestone Hour on TV was just dancers without music for the "Falling in Love with Love" number.

The Red Skelton Revue (Wednesdays-CBS) carries the credit line: choreography for the Sahara Hotel Dancers by George Moro. The chorus line changes, but it invariably has the Las Vegas look. That means very tall girls who

ITH ANN BARZEL

look pained at the idea of doing a dance step that might disarray their coiffeurs—and probably at the idea of a dance lesson to disarrange their lives.

But for August 11 the Skelton show announced the New York City Ballet. So we—me and lots of other people who dote on dancing in general and the NYC Ballet in particular—cancelled the enticements of a summer evening and sat in front of the television. We swallowed a lot of corny humor, personality singing and expertly written advertising, then, just before the end of the first half hour, the NYC Ballet was announced in "The Unwanted Husband," an episode from Lew Christensen's *Con Amore*. Tanaquil LeClercq, in the role usually danced by Janet Reed, had barely said good-bye to her husband and hidden her rich lover when there was the inexorable station break. After this there came Red Skelton again and nary a word about the missing ballet company.

Perhaps the break was a good thing, for Miss LeClercq, although a good comedian, does not have the loveable warmth Miss Reed exudes in this role. And her mannerism of peering archly at the audience before a pirouette was brought too clearly into focus by the closeup lens. On the other hand, one should not judge Miss LeClercq from a fraction of a presentation. Perhaps she would have redeemed herself as the episode built to its denouement. Further, four dancers in a bit of dance and mime are not the way to present the NYC Ballet to the television audience.

Last month's plaint about no all-dance shows on television stirred a great many people to write very interesting and intelligent letters. I loved all the mail, especially since everyone agreed with me. But these bright people are not the right ones to be stirred and I am not the right person to be written to. It is the television moguls who should get stirred by the plaint and they should be written to. They have been offered dance shows. I know of two good ones that have been cast, written, costumed, rehearsed and gone a-begging for two to three years. Perhaps if we all wrote to our soapsuds or cereal manufacturers we could get somewhere.

When the Ray Bolger Show comes back it will be on Friday. So keep that evening open or visit only friends, relatives and bars with television sets.

THE END

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REVIEWS

New York City Summer Dance Festival
July 6 through July 11, 1954
92nd Street "Y"

Reviewed by Francis Mason

Who in the world would think of going to the theatre every night in the week in New York City in the summertime? No one, clearly, in his right mind — until, that is, two enterprising and courageous dance enthusiasts, D. D. Livingston and Hope Sheridan, joined with the Dance Center of the YM-YWHA recently to produce, during the second week in July, New York's first Summer Dance Festival. Because of their energies and efforts, dancing and ballet have again achieved what the drama and opera haven't even tried in the city during the summer months: a season of repertory — in this case, varied programs of ballet, modern and ethnic dances (most of them previously reviewed in these pages) — that without exception attracted capacity audiences for six performances. Nothing, apparently, could keep this audience away — neither heat, metropolitan provincialism, or what might have been seen already during the winter months —and, least of all, the threat that the ballet fans or the ethnic addicts were each due, per program, for some modern dance surprises.

And that, to begin with, was a great pleasure in this particular Festival: it encouraged, by its format and programs, the happy notion that something is wrong if you can't at least entertain the idea that all kinds of dancing are rewarding to watch. It is up to the performers to support such a notion, of course, but here that was no problem. As at that other summer dance occasion, the Jacob's Pillow Festival in New England, which has for so many years attracted the vacationing New Yorker, among so many others, and after which this festival, with its diversity of subject matter, was frankly modelled, there was no lack of professionalism in the dance presentations. The fact that the quality of this professionalism varied did not alter the fact that it was consistently present.

It was most consistently and abundantly present in the area of the so-called ethnic dance which, as we construe the term, includes everything from tap to Zulu war dances. Perhaps this is contradictory; where native dances are concerned, some of us are inclined to think that the spontaneous is preeminently desirable. And, of course it is, when contrasted with surface nativeness and technical facility alone, as in the case of talented Inesita, who is not so much a Spanish dancer as a performer of Spanish dances, or even more, with Mara and her Cambodian Ballet. On the other hand, as Geoffrey Holder and his company from Trinidad also proved, there is a certain point beyond which one does not care about such matters. Entertainment, after all, is tantamount to authenticity. Should we stop to dwell on the problem of what is genuine—or, rather, should the performer compel us to dwell on it — it is altogether probable that we have ceased to enjoy. Enjoyment must come first, anthropology later.

Holder and his group, which presented the finest new dances of this festival in their New York debut, are so good that the viewer is but accidentally interested in the fact that they come from Trinidad. Essentially, every one of them, from Holder himself, a tall beanpole of a dancer, to his marvelous musicians — the steel drum players — are greatly endowed entertainers, no matter who makes up their audience, no matter where they happen to come from. For however excellent Geoffrey Holder might be at executing the native dances of the British West Indies, he is also an original; he duplicates dances, perhaps, but puts on some others that might get duplicated by others. His dances are about boys victimized by the Evil Eye and boys turned into snakes by sorcerers, but they are also about comic romantic triangles. Holder can be terrified, victimized, lackadaisical, amused and keep you wondering what he is going to be next. Not since the Dancers of Bali have we seen such inspired and infectious dancing, heard such contagious music.

Geoffrey Holder, however, was but one of the heroes of this Festival: the other was the longtime great Paul Draper, dancer of ballet and tap in special but likable and expert combination. Draper danced for only a portion of one program but on that occasion he received more applause than any other performer during the entire week. It was richly deserved. With the brilliant John Coleman at the piano, Draper traced and sounded out dances to Bach, Handel and Beethoven in tap dancing, with ballet poses, steps, beats and jumps. He also did a dance, perhaps his best on this occasion, without music, where the sound of his taps embellished only the rhythm of the dance. But everything Paul Draper did — the character pieces and the perennial encore of any number of popular songs, old and new — was enjoyable.

If Holder and Draper were the heroes of the Festival, the great ballerina Alexandra Danilova was the gracious heroine. Very expertly supported by Michael Lland, she lent her prestige and personal glamour by appearing for two evenings in two numbers: an old favorite, the pas de deux from *Le Beau Danube* (partnered by Roland Vazquez), and a new pas de deux to music by Adolphe Adam. This last, unfortunately, had neither sentimental nor immediate value; only the projection and intensity of the famed ballerina could enforce its climaxes. For Miss Danilova to dance on festival occasions is a pleasure for those who have so long admired her; these people understand, remember and enjoy.

As for the other ballet in the Festival, Louis Johnson danced with bounce and brio a fine piece of his own, *Harlequinade*, which was far too short and was shown only once, unfortunately. Lillian Moore's recreations of 19th century ballet numbers were charming in their direct unpretentiousness and the same may be

(*continued on page* 64)

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MAGAZINE

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on the cover . . .

Ruthanna Boris and Frank Hobi are the lyric dancers in this beautiful Zachary Freyman photograph. The couple, currently starred in a touring company of "Song of Norway," begin their first Columbia Concerts tour mid-Oct. Miss Boris, who has made numerous TV appearances, choreographed the popular "Cakewalk" for NYC Ballet, of which Mr. Hobi was a leading dancer until last season.

coming . . .

Doris Humphrey . . .

Margaret Lloyd, The Christian Science Monitor's distinguished and delightful dance critic, writes about Doris Humphrey, outstanding choreographer and pedagogue, who is one of the truly creative personalities of our time.

Getting to Know you . . .

Another new feature. This one will introduce you, in words and pictures, to talented and busy dancers — not always the top names, but names to remember — the ones you'll be hearing more about.

Ana Rojes . . .

Heir to the teachings of Nicholas Legat and, through him, in a direct line to the great ballet teachers of historic fame, Yugoslav's Ana Rojes, shortly to arrive in this country, writes about the ideal relationship between teacher and student.

Ballet Russe de Monte Carlo . . .

With its fabulous collection of ballet sets and costumes which are tucked away in the warehouse, and the "sure" few set to go, Ballet Russe de Monte Carlo, is being revived after two years of dissolution — continuing one of the threads originally spun by Diaghilev. A story of the personalities and policies of the company which is slated for "the road."

the "kids next door" are hard-working professionals

THE CHAMPIONS

BY MICHELE BARR

America has had its fads in dancing couples — the brooding seductiveness of a Valentino with whatever partner of the moment; the playful sophistication of Fred Astaire particularly with Ginger Rogers; the muscular malapropisms of the Hartmans. But perhaps the most endearing and enduring is the young-couple-in-love, the clean cut, mutually infatuated pair who dance with zest and freedom.

Such a couple are Marge and Gower Champion. Since joining forces as a dancing team and as husband and wife in 1947, they have become one of America's busiest dancing couples. As Ed Sullivan stated on the 1953 "Toast of the Town" (CBS-TV) program that featured the Champions' life story, "They are called America's number one dancing team."

Their current working schedule is so crowded that it seems like one endless, fast-paced dance. For example, just within the past few months they whirled through Jack Cole's strenuous choreography in Columbia's "Three For The Show" (soon to be released); immediately upon the film's completion, they returned to MGM, their home studio, for "Jupiter's Darling;" and the moment they are released from this opus, they will begin rehearsals in producer Paul Gregory's new show, "Three for Tonight," which is scheduled for a cross country tour beginning next month.

What makes the Champions so much in demand? What has made them as familiar to most audiences as the proverbial kids next door? The answer lies in their remarkable resemblance to those same kids next door. They have come to represent the ideal young American couple — eternally in love, eternally nineteen, eternally at the peak of their vitamin-fed energy.

In other words, they personify the American myth. And they do so, not in any obvious or slick fashion but with considerable charm and good taste. They are really the alert, lively couple they portray theatrically. And they radiate an atmosphere of personal accord.

This feeling of accord is not only emotional but rhythmic. Even when the rhythm of their dances is quite subtle and free of its musical counterpart, they never give the impression of "keeping" together. They just simply "are" together. This is particularly noticeable when they are separated spatially. The rhythmic impulse in the feet, the gestural counterpoint in the arms, seem to occur with absolute synchronization.

And equally important, they have found a choreographic style that suits them both. They are not ballroom dancers. They do not have the satin suavity of the De Marcos or Veloz and Yolanda. And although beautifully trained, they are not virtuosos. Instead, each of their dances is a dramatic incident.

Whether they are telling the story of a young couple who find an amusement park closed and decide to invent amusements of their own ("County Fair"); or a couple patching up a lovers' quarrel at a railroad station ("The Clock"); they begin each dance with a segment of clear pantomime that sets the situation and dramatic tone. As the emotional line begins to heighten, the action heightens from pantomime to dance — all of which is esthetically valid and far more satisfying emotionally than one can usually ask for in popular entertainment. They rarely revert to "flashy" movement. Their energy is true dancing energy and not a "hopped up", externalized facsimile. And their use of dancing is professional in the fullest sense of the word.

Like all true professionals, they are good craftsmen. No matter how busy they are, or where they are located, they make time to study. Just within the past few years they have spent considerable time in the studio of modern dancer-choreographer, Hanya Holm (and their choreography sometimes reflects the Holm influence); Gower

The Champions in the forthcoming Columbia film, "Three For the Show", in which the dancers are co-starred with Betty Grable and Jack Lemmon. "Three for the Show", filmed in Technicolor and Cinemascope, has Jack Cole's first choreography for the large screen.

has frequented the studio of ballet teacher, Leon Fokine; both have studied tap with Louis da Pron; and they have worked with Nick Castle, dance director at MGM.

Marge's formal training goes back to 1930 when, at the age of five, she began ballet lessons with her father, Ernest Belcher, one of the West Coast's finest teachers and a pioneer dance director in films. A home movie that her father made of her at the age of six shows an extraordinary quick child with strong, well turned out legs and feet, the same air of darting alertness, and the same guileless smile that she has today at the age of 29.

When she was thirteen, Walt Disney used her as the model for "Snow White." He later used her again as the prototype of the Blue Fairy in "Pinocchio." When she was fifteen her father assigned her to teaching a class of business girls. It is very possible that part of the clarity she now has in projecting a dance idea may have stemmed from these early efforts to transmit movement ideas to a class.

Another enterprise that helped to give her clarity of dramatic projection was a brief acting stint. Shortly after her first trip to New York in a short lived play called "The Little Dog Laughed," she broke her toe. The enforced rest sent her back to studying — this time it was acting with Meg Mundy's mother and with Maria Ouspenskaya.

After a straight dramatic role with Ruth Gordon in "Portrait of a Lady," she returned to musical comedy dancing. Finally she came east again, as Marjorie Bell, to dance the lead in "Dark of the Moon" for a full year. That was in 1946, the year that she again encountered her childhood acquaintance, Gower Champion.

Gower was fresh from the Coast Guard, where he had done a four-year stint in active service and finally as a dancer in "Tars and Spars." His former partner, Jeanne Tyler, had married during his absence and left professional life. And so he was casting about for a new partner. Through her father, he found Marge, the girl he had known in junior high and later at her father's studio. From the first, they were well suited as a team, despite the fact that their basic training was in some ways quite dissimilar.

Gower had made his start via the ballroom floor. When he was twelve he was sent to social dancing class. He liked it so much that he began doing little ballroom exhibitions with his schoolmate, Jeanne Tyler. They won several local contests, which, typically, fired Gower to study harder. That's when he began ballet with Marge's father.

When they were only fifteen, Gower and Jeanne entered a contest sponsored by the celebrated ballroom team, Veloz and Yolanda, in the Los Angeles Coconut Grove. There were five hundred couples competing, but Gower and Jeanne waltzed off with first prize, a week's engagement at the Grove. The week extended to thirteen. Thoughts of high school and college began to grow hazy. Gower and Jeanne were nascent professionals.

Unlike so many night club performers, this pair did not have to start in the dives and work their way up. After a summer of touring, they opened at the Persian Room of New York's Hotel Plaza and later at the Rainbow Room. They also cavorted through three Broadway shows, "Streets of Paris," "The Lady Comes Across," and "Count Me In," before the Coast Guard claimed Gower and marriage claimed Jeanne.

When Gower and Marge met after the war, Marge was being groomed for the Rodgers and Hammerstein production of "Allegro." It was the kind of opportunity that all young girls in show business use as food for dreams. But Marge happily turned her back on the whole idea when Gower proposed to her one day while they were "dutch treating" at Schraffts. This was just about the time that they were also getting their first important engagements as a dancing team, and so the wedding had to be sandwiched in between appearances at Chicago's Palmer House and their big opening at the Persian Room.

The seven ensuing years have brought successes with almost monotonous frequency. Even Marge's ankle injury in 1948 was in a sense fortunate. For during her convalescence, Gower turned to musical comedy choreography and did the dances for "Lend an Ear," which brought him Broadway's two highest awards, the Antoinette Perry and the Donaldson. And he followed this with the choreography for "Small Wonder," whose dances the critics acclaimed as the high spot of the show.

TV and night club appearances poured in, and in 1950 Hollywood held up its beckoning finger with a small part in the Bing Crosby vehicle, "Mr. Music." MGM signed them up for a seven-year stretch beginning with "Show Boat." Their delightful song-and-dance number ("Life Upon the Wicked Stage") for that picture is still fondly remembered by its director and by lots of other Hollywood moguls, who began ordering juicy parts to be written into pictures just for them.

In looking back over their pictures, one discovers the diversity of technique that these people have brought to their dance sequences. In "Lovely to Look At," their "I Won't Dance" number was the debonair kind of tap dance that one associates with Astaire. And in their interpretation of "Smoke Gets in Your Eyes" for the same film, they adhered to the long horizontal lines and smooth lifts of the ballroom team style.

Yet they are not in any sense imitators. They are well aware of their salient characteristics as people and they know how to mould their eclecticism to suit their personal assets and occasional limitations. More important, they always give the impression of being "people" and not merely types.

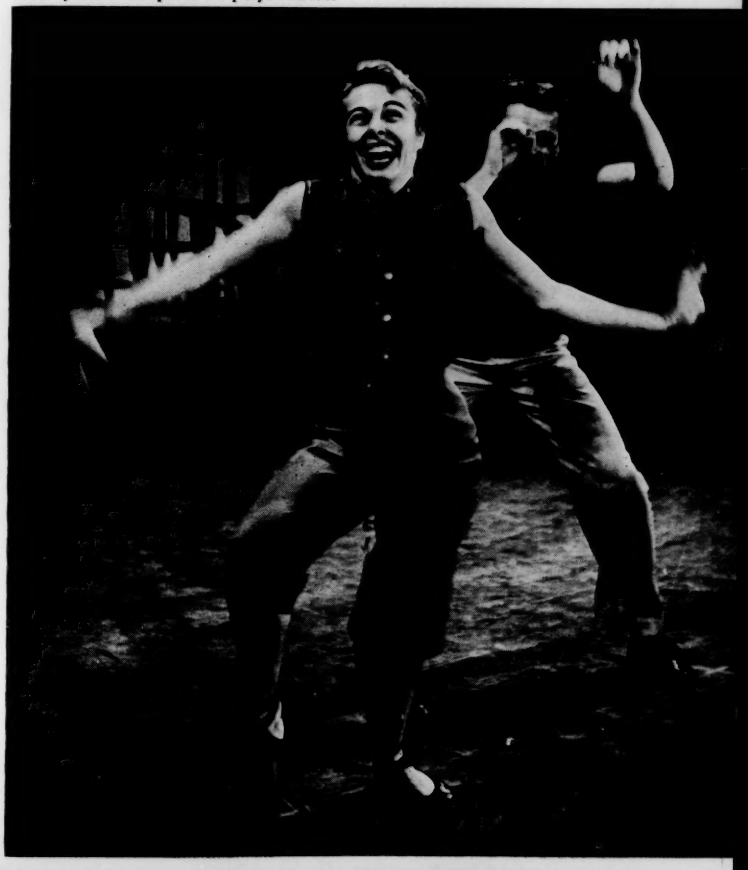
Although his technique is solid and his sense of line precise, six-foot Gower is always just faintly gauche. It is the natural and completely disarming gaucheness of a long-legged young male who is more interested in creating a secure atmosphere for his partner than in prettily displaying himself. Although he rarely uses show-stopping feats, he subtly dominates and forms an adaptable foil for Marge's gamin-like femininity. Together they have made wholesomeness into something remarkably palatable and certainly more colorful than it usually seems.

Some of this wholesomeness apparently pervades their personal life, too. When they find the time to stay in one spot, it's in a comparatively modest five-room house in the hills of Hollywood. Although it's essentially a retreat, one of the rooms has been fitted with a cork floor and mirrored walls so that they can rehearse whenever they wish. For "family" they have five cats.

Like most theatrical couples, they don't have too much time for hobbies, but they are both enthusiastic gardeners and home movie makers. In fact, there are virtually no interests that they do not share. And that, too, is part of the reason why their dancing has endeared itself to Americans everywhere. They communicate a sense of sharing that lies well beneath the surface.

THE END

This photo, shot during a TV rehearsal of "County Fair", choreography by Gower Champion, captures the contagious friendliness of the Champions in performance.



ONE MAN'S VIEW

E. O. HOPPE AND

by Diana P. Daniel

How many people saw the Diaghilev Ballet as a whole?

Certainly the exhibition, held this year in Edinburgh, Scotland, to mark the 25th anniversary of Diaghilev's death, has brought to light a host of souvenirs and memories from many countries. But of those who watched this company's long journey, from the brilliant era of Nijinsky and Fokine to the more erratic twenties, very few remain to tell us their story.

Early this year, Richard Buckle, organizer of the Edinburgh exhibition, received a hand-colored enlargement of one of the most famous ballet photographs of all time:—Nijinsky, a little over twenty years old, his raised arms curling into the intangible Spirit of the Rose, captured on glass-plate by E. O. Hoppé in London, 1911.

The picture came from a house with oak beams and bent chimney-pots, which has stood four centuries in Kent, among the fruit orchards. The house suggests Tudor England, rather than Russian Ballet. But its owner is a man with surprises.

Talking with E. O. Hoppé beside his open fireplace, with dance photographs spread over the carpet, you learn:—that he studies the famous buccaneers of history, and has made two trips to the West Indies in the footsteps of these vivid characters; that, years gone by, he roamed the Balkans with a band of gypsies and wrote down their store of fairy-tales; that he owns a house in Upper Austria, dropped in mountains 'at the end of the world', to which he has retreated to write some of his thirty published books on photography, Old London, and so on; that 'now you mention it', he has been taking photographs for half a century, and once had some favourite prints torn to ribbons by a young and furious Anna Pavlova!

"When the Russian dancers first appeared in London", remarked Mr. Hoppé, shifting vigorously in his armchair as memories came to life: 'I had just turned professional photographer, and already was in hot water with my colleagues!"

What for, I asked . . .

"Oh, certain rebellious notions! I refused to take portraits which made people look alike — as one boiled-egg to another. This was the time-honoured practice of those days. I wanted to treat men and women as individuals, to record, if I could, a glimpse of their characters. The portrait-photographer must be something of a psychologist."

Hoppé explained that he made it a rule always to meet his subjects at least twice before taking pictures, to get some clue to their temperaments. He would never touch-up a portrait to make it look flattering.

"And not once!" he exclaimed, "Did I ask my sitter to 'keep still', — though, believe me, with a heavy plate-camera on a stand, it was hard work following those who moved about!"

A series of his theatrical portraits, published in the Illustrated London News, attracted notice in the world of art, and caused Pavlova and the Diaghilev Company to seek out his studio in Baker Street, London. With a twinkle in his eye, he recalled Pavlova in 1910, during her first season at the Palace Theatre.

"I took some photographs of her which delighted me! Rashly, however, I showed them to her

THE DIAGHILEV BALLET

biographical notes by Lillian Moore

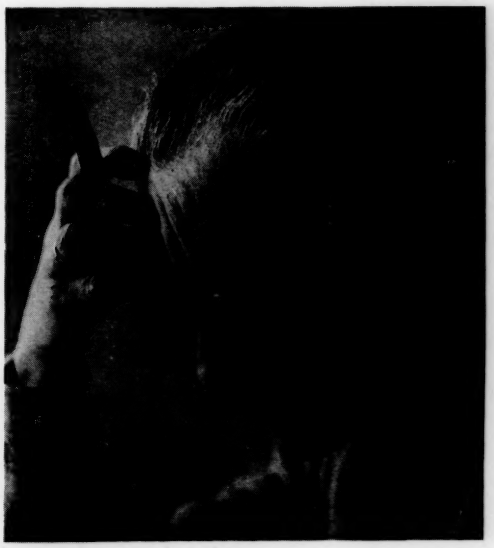
the very day after she had slapped her partner Mordkin in front of the audience. I got the last spark of this fiery mood—for proudly I presented my pictures, and, quick as a flash, she tore them up! Angry as I was," he chuckled, "I could not help noticing her beautifully expressive fingers as they did their destructive work . . ."

But Pavlova had made him a charming apology, and asked for a duplicate set of the prints. "This time," observed Hoppé, "She liked them well enough."

Next year came the Diaghilev Ballet Company for a season at Covent Garden Opera House. It was Coronation summer for George V and Queen Mary, a London of hansom cabs and golden security. Hoppé decided to give a party at his studio for the Russian dancers whose portraits he was taking:

"I sent out 100 invitations, and 300 guests arrived. Public curiosity was so strong that the police had to control traffic outside. But the stars came at last." He recalled Karsavina, "Very cool and gracious, but looking faintly surprised as Englishmen shook her hand, instead of bowing over it, continental style!"

Diaghilev's return to Covent Garden in the fall of 1911 brought London a production of *Giselle,* its first authentic version since the days of Carlotta Grisi, with Pavlova as guest-artist to share the role with Karsavina; and *Lac des Cygnes* with Mathilde Kchessinska as Odette, partnered by Nijinsky. Hoppé was deeply impressed by Kchessinska, senior ballerina of the Imperial Russian



E. O. Hoppé. A recent portrait.

Ballet, and finds it hard to believe that she is now over eighty years young. "She came to my studio", said he, "And I had to wait while she put on her jewels—but then she danced a Russian dance, and it was marvellous."

The year 1912 brought *Firebird* to London. By now, Hoppé had amassed so striking a collection of ballet portraits that the Fine Arts Society sponsored an exhibition of them in Bond Street. A selection was also published in portfolio form,

and these early sepia-tinted "Studies from the Russian Ballet" are prized by collectors today.

"One morning, about this time," continued Hoppé, "I had an unexpected caller, silk-hatted and most deferential! He was an attaché from the Japanese Embassy, and told me that his Government wished to purchase copies of all my dance photographs in exhibition size. So a set sailed off to Tokyo, where, possibly, they still are!"

Hoppé continued to photograph the Diaghilev Ballet when the Company appeared once more across the chasm of World War One, and he continued to do so until Diaghilev's death in 1929. Olga Spessivtseva, Lydia Lopokova and many others were the subject of his frank and charming portraits. He recalls the magnificent failure of *The Sleeping Princess,* and the array of novelties with which Diaghilev strove to keep his Company a going concern through hard times.

Meanwhile, Hoppé himself had become a world-traveller, photographing other dancers and other scenes in many lands.

Hoppé retired from professional photography in 1930, and sold many of his negatives to a London publisher. But he still takes pupils, and likes to experiment with new forms of picture-making. Recently, the British Council sent a large group of his prints on a world tour.

Now, I asked, that we can photograph ballet in action, does he ever think of breaking out afresh on these lines? He smiled: "Yes, the camera can make superb records of dancing now! When I compare the electronic flash with my time exposures and clumsy equipment, I envy the possibilities. But writing is my real work these days."

Hoppé is making a book of the gypsy fairy-tales which he wrote down on his wanderings. "True Gypsies," he explained, "Have no written language, and as they die out, their stories may be lost. Also, I want to write more about Old London, to dig out things you never read in guide-books."

As it happens, E. O. Hoppé is seventy-five; spruce and alert, however, he seems like a man in mid-passage. Ballet has been one of his interests only, but his pictures are a unique record, a bridge between the living present and the living past.

The genius of Serge Diaghilev found expression in an infinite variety of ways. Today, twenty-five years after his death, we are frequently and vividly reminded of the manner in which he guided the destinies of modern painting, music and choreography. Because dancing is such an ephemeral art, his influence on the development of the dance itself is not so easy to trace. In these pages we see Diaghilev reflected in his dancers, their fragile artistry captured by a master photographer, E. O. Hoppé. In his remarkable pictures, some of them familiar but never surpassed, others here published for the first time, we can sense the glowing excitement of the early years of the Diaghilev Ballet.

TAMARA KARSAVINA

In Tamara Karsavina, Diaghilev and his first choreographer, Michael Fokine, found the ideal interpreter of their ballets. Beautiful, versatile, intelligent, equally gifted as dancer and mime, she lent distinction to every work in which she appeared. An artist in the fullest sense, she had a flair for characterization and a feeling for period which were extraordinary. The list of the roles she created reads like a pocket history of the Diaghilev Ballet: the Young Girl in *Le Spectre de la Rose,* the Ballerina in *Petrouchka,* the *Firebird,* the sadistic Queen in *Thamar,* the Miller's Wife in *The Three-Cornered Hat,* and, as late as 1926, Juliet in Bronislava Nijinska's satirical ballet *Romeo and Juliet.*

With Pavlova, Nijinsky, and Bolm she shared the triumphs of the glorious first season of the Diaghilev Ballet in Paris, attaining such personal success that frequently Diaghilev's contracts depended upon her presence in the company.

Although a quarter of a century has passed since that company ceased to exist, Karsavina continues to make a vital personal contribution to ballet. She encouraged the development of English ballet by dancing with Ballet Rambert in its early years. For a time she had a studio in London; now she lectures on mime, and occasionally teaches it. Frequently she coaches the principal artists of the Sadler's Wells Ballet in roles which she once danced. Most recently she has worked on *Firebird* with Margot Fonteyn.

Tamara Karsavina in Pulcinella, 1920.

ADOLPH BOLM

To the Parisian audience of 1909, accustomed since the turn of the century to an effete and decadent style of dancing, Adolph Bolm was the symbol of the strength and virility of the Russian ballet. As the magnificent warrior chieftain of *Prince Igor,* he was the vivid incarnation of Borodin's exciting and barbaric music.

Bolm was a member of the Diaghilev Ballet when it toured America, dancing the Moor in *Petrouchka,* the Golden Slave in *Scheherazade,* the Prince in *Firebird,* and, of course, *Prince Igor.* When the company returned to Europe he remained in the United States, one of the first of the Russian dancers to choose this country as his permanent home. His influence on American ballet can hardly be overestimated. He staged *Petrouchka* and *Le Coq d'Or* at the Metropolitan Opera; during the 'twenties he had his own company in Chicago, where he produced original ballets using American dancers. Among his pupils and protegées was the young Ruth Page, just beginning her fruitful career. Bolm was one of the first choreographers to stage ballets for motion pictures, and later he helped Ballet Theatre earn its initial success. He died at his home in California, in 1951.

(*upper right*) *Adolph Bolm in Firebird,* 1912.
(*lower left*) *Tamara Karsavina in Firebird,* 1912.

p. 21: *Adolph Bolm in Prince Igor,* 1911.

p. 22: *Vaslav Nijinsky in Le Spectre de la Rose,* 1911.
p. 23: *Leonide Massine in Cleopatra,* 1918.

VASLAV NIJINSKY

When Hoppé photographed the youthful Vaslav Nijinsky, he was not yet a legend. His exotic genius had made him the inspired interpreter of roles differing as widely as the delicate *Spectre de la Rose* and the sensuous slave of *Scheherazade.* The very brevity of his career — he danced for a scant nine years, between his graduation from the Imperial School of Ballet in St. Petersburg and his final performance in Buenos Aires in 1917 — made it resemble the course of a dazzling meteor. His appearances in the United States, a year before incurable insanity put an end to his dancing forever, were the climax of the American tour of the Diaghilev Ballet and a pinnacle in the history of the dance in this country.

LEONIDE MASSINE

If Diaghilev, on a visit to Moscow in 1913, had not chanced to notice the way a fifteen-year-old boy walked across a stage, one of the great dancers and choreographers of this century might have been lost to the world. Leonide Massine was Diaghilev's discovery and, in a sense, his creation. Although he had just graduated from dramatic school and had comparatively little ballet training, Diaghilev sensed his innate gifts and confidently engaged him for the title role in *The Legend of Joseph.*

Diaghilev's faith in Massine was more than justified. His contribution to ballet has been enormous. He choreographed his first ballet when he was eighteen. During the 'twenties, when Diaghilev was preoccupied with extremes of modernism, it was Massine who translated his ideas into dance form. A decade later, as principal choreographer of the Ballet Russe de Monte Carlo, he developed the symphonic ballet and staged such perennial favorites as *Le Beau Danube* and *Gaité Parisienne.* Today, over fifty, he is still active as dancer and producer.

ANNA PAVLOVA

Anna Pavlova appeared with the Diaghilev Ballet but rarely. An established ballerina in Russia before Diaghilev engaged her to add lustre to his first Paris season, she soon left his superb ensemble to dance as solitary star of her own company. Fortunate were those who saw the few fabulous performances, in 1909 and 1911, when Pavlova danced with Nijinsky in *Les Sylphides, Pavillon d'Armide, Cleopatra* and, most memorable of all, *Giselle.*

Too individualistic to permit her career to be moulded by the strong will of Diaghilev, the incomparable dancer served the art she loved in her own way. Until her death at The Hague, Holland, in 1931, she tirelessly pursued the interminable tours which brought brief glimpses of ballet to people all over the world who had never before seen the classic dance.

(*left*) *Vaslav Nijinsky in Scheherazade,* 1911.
(*right*) *Leonide Massine in Carnaval,* 1920.

An early photograph of Anna Pavlova in Le Papillon.

LUBOV TCHERNICHEVA

Lubov Tchernicheva was the beauty of the Diaghilev Ballet, as well as one of its most valuable artists. It was in dramatic roles that she particularly excelled, bringing her keen sense of style to *Cleopatra, Thamar,* Zobeida in *Scheherazade* and the Miller's Wife in *The Three-Cornered Hat.*

Although she wished to retire after Diaghilev's death, she accompanied her husband, the regisseur Serge Grigoriev, on his tours with the De Basil Ballet Russe, and in 1935 she was persuaded to return to the stage. A comparatively recent generation of ballet-goers can remember her lovely Francesca da Rimini, in the ballet choreographed for her by David Lichine.

(upper right) Lubov Tchernicheva in Cleopatra, 1918.
(lower left) Lydia Sokolova in Cimarosiana, 1924.
(lower right) Olga Spessivtseva in The Sleeping Princess, 1921.

LYDIA SOKOLOVA

The first English dancer to be engaged by Diaghilev, Lydia Sokolova was born Hilda Munnings. When the Diaghilev company came to America, she was just beginning to dance leading parts, and it was in this country that she began to win recognition as an artist of distinctive individuality. She created one of the principal roles in *Cimarosiana*, in which she was photographed by Hoppé, but the climax of her career came when Diaghilev selected her for the role of the Chosen Maiden in the new production of *Le Sacre du Printemps*, choreographed by Massine in 1920. In the demanding and exhausting dance of sacrifice she scored a personal triumph.

Sokolova remained with the Diaghilev Ballet until the death of the impresario. Since her retirement she has lived quietly in England.

Mathilde Kchessinska in Carnaval, 1911.

OLGA SPESSIVTSEVA

Olga Spessivtseva first danced with the Diaghilev Ballet during its American tour, in 1916-17. When the company returned to Europe, she went back to her native Russia, later rejoining Diaghilev to dance the title role in his lavish production of *The Sleeping Princess* at the Alhambra Theatre, London, in 1921. Although she graced his company only intermittently, she was a particular favorite of Diaghilev's. The famous remark "An apple was cut in two: one half became Anna Pavlova, the other, Spessivtseva", was made by Enrico Cecchetti, but Diaghilev added his own personal and revealing comment: "Spessivtseva was, for me, the half that was turned towards the sun."

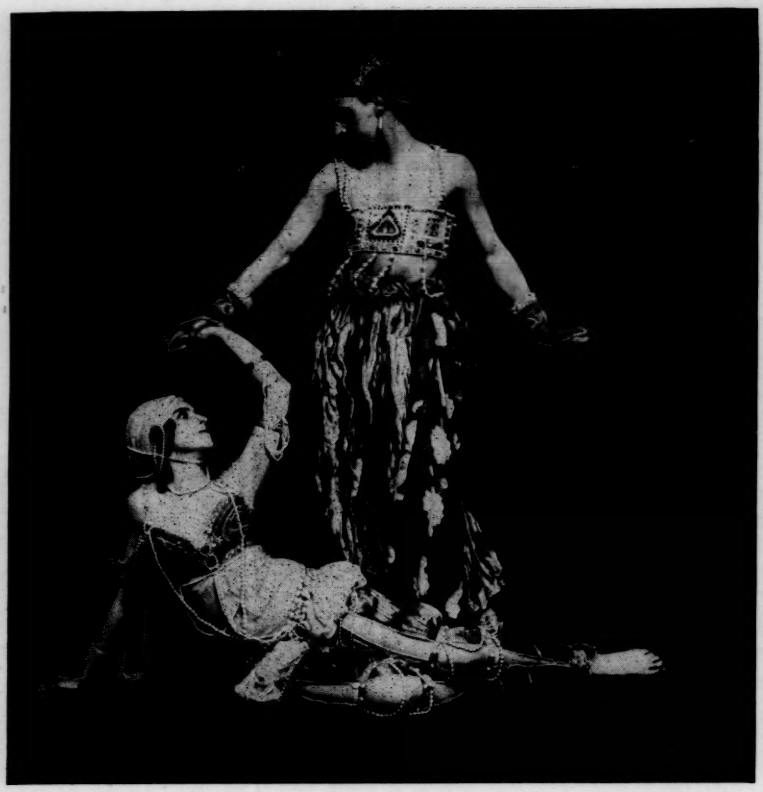
Since 1943, Spessivtseva, under the tragic shadow of mental illness, has lived in a sanitarium in New Jersey.

MATHILDE KCHESSINSKA

Mathilde Kchessinska, reigning ballerina of the Maryinsky Theatre, capricious favorite of the Czar of Russia, was originally scheduled to head the Diaghilev Ballet at its Paris debut. At the last moment she refused to come, nearly wrecking all of Diaghilev's plans. It was in 1911, after his success was firmly established, that she finally appeared with his company in London. There she danced *Carnaval* and a two-act version of *Swan Lake*, in which the virtuosity of her execution of the thirty-two *fouettés* caused something of a sensation. Her partner was Nijinsky, and Mischa Elman played the violin solo for these spectacular performances.

Now nearly ninety, Kchessinska still teaches occasional classes in London or in Paris, where she makes her home.

(lower left) Michael Fokine and Vera Fokina in Scheherazade, 1914.
(upper right) Daphnis and Chloe, 1914.
Michael Fokine as Daphnis, 1914.



MICHAEL FOKINE

Without the choreographic genius of Michael Fokine to serve him, not even a Diaghilev would have been able to revolutionize the art of ballet as he did. The beauty of *Les Sylphides* is undiminished, after nearly fifty years of constant performance. *Prince Igor,* well danced, is as thrilling as it was on that first breathtaking evening in Paris in 1909. This summer the Sadler's Wells Ballet is reviving Fokine's original *Firebird* with a cast, headed by Fonteyn, Beriosova, Ashton and Somes, which should surely be able to do it justice.

Throughout the first three years of its existence the Diaghilev Ballet had but one choreographer. It was then, under Diaghilev's direct guidance, that Fokine enjoyed his greatest period of creative activity. During those first rich and stimulating years he worked at fever heat, with an unerring instinct for artistic truth. Every ballet in the repertoire (with the exception of one or two revivals, such as *Giselle* and *Swan Lake*) was his creation. His fertile imagination produced one masterpiece after another: *Spectre de la Rose, Petrouchka, Carnaval Daphnis and Chloe.*

Revolting against the stereotyped classicism of his youth Fokine believed that each new ballet must create its own form, according to its theme. His ballets, built on the firm foundation of classical technique, reached out to encompass something of the whole art of the dance.

Fokine's accomplishment as a performer was overshadowed by his choreographic genius, but he was an excellent classical dancer, and his beautiful wife frequently shared his successes. Hoppé's photographs recall their performance in *Daphnis and Chloe* and *Scheherazade,* and emphasize, especially, the choreographer's sensitive feeling for line.

A dozen years after Diaghilev died in Venice, Michael Fokine succumbed to pneumonia in New York City. His ballets survive. As long as they are danced, the unique choreographer and the irreplaceable ballet director collaborate again to produce living works of beauty and verity.

THE END

THE SECRET OF THE

Before John Martin became the New York Times' first dance critic in 1927, *the duties of reviewing dance were assigned to the paper's associate music critic — a man of wide esthetic experience named Carl Van Vechten. Mr. Van Vechten's perceptive comments about the dance, made between* 1909 *and* 1926, *have well stood the test of time, and today they stand as an illuminating account of the performers of that period.*

The following essay was included in its entirety in Van Vechten's book, "Music After the Great War and Other Studies" (G. Schirmer, 1915) *and it was also reprinted in the September-November,* 1942, *issue of Dance Index. The excerpts that follow were chosen for the special added light they throw on the Diaghilev organization before its appearance in this country.*

Irony certainly directed the workings of fate when it was decreed, in this age of individualism, that the group-spirit should dominate the movements of the theatre, an institution in which, not so many years ago, the individual reigned. Democracy has two effects: it strengthens the individual and it gives him the power to join with other individuals in fostering the growth of his ideals. Thus Max Reinhardt, distinctly individual though he may be, has made his impression through his artists, his actors, and his musicians. So has Stanislavsky of Moscow, who in one instance solicited the services of Gordon Craig. The Irish Theatre movement, which developed so great a genius as Synge and many lesser, but still important, writers, such as T. C. Murray and St. John Ervine, was essentially conceived in the group-spirit. But more than any of these, the most brilliant movements in the theatre of our time, the Russian Ballet (I am referring specifically to the organization under the direction of Serge de Diaghilev) has relied to an extraordinary degree on the group for its effect — one which, on modern art, music, dancing, stage decorations, and women's fashions, can scarcely be overestimated . . .

There are still many people, however, who have never seen the performances of the Russian Ballet, who think of it only as an aggregation of virtuosi . . . It is true that the names of Nijinsky, Karsavina, Fokine, Massine, Bolm, and Fokina have inevitably awakened the same sort of magic sympathy that the names of Nordica, Melba, Calvé and the de Rezskes once evoked. The misunderstanding has followed in natural sequence. Nevertheless — and this is said without any desire to depreciate the value of the Russian stars — it is fortunate that the ideal of the producers of these mimed dramas is aimed higher than at the exploitation of individual talent. Their ultimate goals are cohesiveness and general pictorial effect. And this fact makes it possible for the Ballet to give representative performances with or without the aid of any particular dancer . . .

For any comprehensive view of the achievements of the organization, it is essential to remember that Mr. de Diaghilev's Russian Ballet began in Paris as an art exhibition; that is the secret. For two seasons Bakst and other Russian painters hung their pictures in the French capital. These two picture-shows are now included in the official lists of the Russian Ballet seasons, and by no means accidentally, or for purposes of misrepresentation. For the Ballet has, in a large sense, continued to be a picture-exhibition, and in spite of the fact that some of the novelty has been worn off by multiplied imitations, the thing itself still retains a good deal of the original impulse. The Russian Ballet, on its decorative side, is entirely responsible for the riot of color which has spread over the Western world in clothes and house furnishings. Without the Russian Ballet as an influence there could have been no Paul Poiret, no Paul Iribe, no Georges Barbier, no Jean Cocteau, no George Lepape, no Marcel Lejeune . . . George Bernard Shaw did not stretch the truth when he said that for the past five years the Russian Ballet has furnished the sole inspiration for fashions in women's dress. . . For confirmation, one does not need to remember any further back than the summer of 1914, when *Papillons* and *The Legend of Joseph* were produced. The crinolined ruffled skirts of the former ballet and the prim Veronese gowns of the latter . . . have been repeated in a thousand forms. And so we might go back, year by year, to the season when Bakst's *Scheherazade* launched the Oriental craze which is still making itself felt in hamlets on the Great Lakes.

These decorations, and the costumes which accompany them, designed by such artists — many of them well-known painters in Russia — as Roerich, Bakst, Federovsky, Soudeikine, Golovine, Doboujinsky, Alexander Benois, and Nathalie Gontcharova, are the basis of the beauty of the Russian Ballet, and they are so enchanting that no amount of imitation can entirely spoil them. When Roerich's scene for the Polovtsian camp in *Prince*

RUSSIAN BALLET *BY CARL VAN VECHTEN*

Igor, a composition in dull greys and reds, with low, round-topped tents and rising columns of smoke, was disclosed in Paris, Jacques Blanche, the French painter, was moved to write an article in which he hailed the designer as the inventor of a new type of stage scenery, and even called upon the easel painters to learn a lesson in truth from this rugged Russian. Roerich subsequently designed the very beautiful green landscape of the first scene for Stravinsky's *The Sacrifice to the Spring*, and the gruesome setting, between somewhere and nowhere, of the second . . . Nathalie Gontcharova, with exquisite fantasy, designed the scenes and costumes for *The Golden Cock*, a production in which the Russians showed that they are willing to go yet further in the realms of color-combination than they had before ventured. Bakst, of course, is as well known to us as Aubrey Beardsley or Longfellow . . . I think those who have not yet seen a Baskst production, such as *Scheherazade, Daphnis et Chloe*, or the extraordinary *Legend of Joseph*, on the stage may prepare for a thrill.

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In considering the factors which go to make up the perfection of this organization it is necessary to lay considerable stress on the importance of the music. In each of the cities where the Ballet has appeared a large orchestra of picked musicians (in some instances an organized orchestra, such as Thomas Beecham's in London) has assisted at the performances. The music of the ballets, even when adapted for this use, as in *Cléopatre*, is of a fine quality, and in the variety of the compositions employed (ordinarily three or four ballets make up a programme) and in the manner of their performance there is the greatest amount of interest for those who are more interested in hearing than in seeing. Particularly is this true as the Russian Ballet has been the means of bringing some of the most radical and anarchistic of modern composers to a hearing before the public. Since Tchaikovsky wrote three ballets, no musician in Russia has considered it less than an honor to write for dancing.

Certain of the works performed have been taken from the concert room, *l'Après-midi d'un Faune*, for example, with the approval, and even the applause, of Monsieur Debussy; and *Scheherazade*, in spite of the protests of Rimsky-Korsakov's heirs. Balakirev's *Thamar*, too, was programme music before it became a ballet, but several works have been written for performance by this organization. Among these I may mention Maurice Ravel's *Daphnis et Chloe*, the music of which illustrates the action of the ballet but is not easily transferable to the concert room, although Ravel made an arrangement which the Colonne Orchestra has played in Paris and the Symphony Society of New York has performed in New York: Debussy's *Jeux;* Reynaldo Hahn's *Le Dieu Bleu;* Steinberg's *Midas;* Tcherepnine's *Narcisse;* Richard Strauss's *The Legend of Joseph*, which the composer himself conducted for several performances both in London and in Paris; and the three really extraordinary works of Igor Stravinsky, *The Firebird, Petrouchka,* and *The Sacrifice to the Spring.* I have elsewhere expressed my great admiration for the genius of this young man; it is certainly my opinion that more inspiration is made manifest in these three works than in any other recent music I have heard in the theatre or the concert room . . .

• • •

Les Sylphides, Papillons, Carnaval, and *Le Spectre de la Rose,* are all exquisite studies . . . *Carnaval* is undoubtedly the best of the lot, although Nijinsky as the rose ghost (the fable was suggested by a poem by Théophile Gautier) who comes to a young girl in a dream and bounds out of the window, like a spirit, at dawn, is in his most poetical mood. *Papillons* is the newest of these four ballets, and for it Bakst designed some charming crinolined dresses. Pierrot, in the garden, after the dance, has set a candle to catch butterflies, and as the dancers flit out, each pretending to be a butterfly, he tries to catch them, until the coming of their parents to take them home teaches him the bitter truth that they are only young girls. The music is by Schumann, orchestrated by Tcherepnine. *Les Sylphides* is little more than a suite of dances in a charming adaptation by Bakst of the conventional ballet costume. Glazunov and other Russian composers have orchestrated these Chopin waltzes, mazurkas and preludes. In *Carnaval* (orchestrated by Tcherepnine, Glazunov, Liadov, and Rimsky-Korsakov) the fanciful names by which Schumann designated several movements in these delightful piano pieces are transferred to the characters. Nijinsky is the Harlequin; Karsavina, Colombine, etc., while such pieces as Dancing Letters and Paganini are employed as divertissements. The scene, with the two Victorian sofas at the back and Pierrot lying over the footlights, is charming. The principal characters are those of the Commedia dell' Arte, while the other dancers are dressed in the costumes of 1830. (*continued on page* 57)

Jay Maisel

Rudolph de Harak

ON AND OFFSTAGE

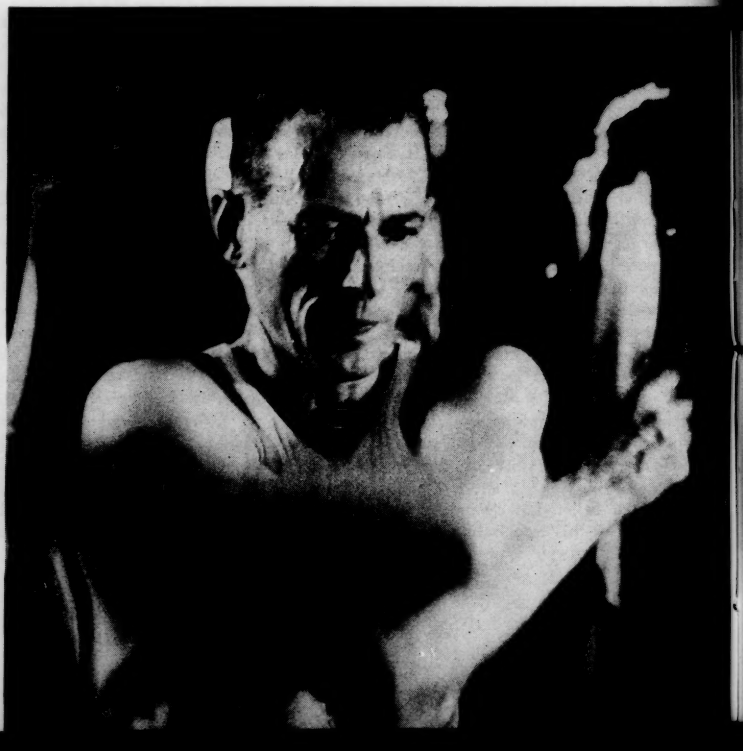
some pictorial highlights of the first annual New York Summer Dance Festival

Having found it possible to bring a fine sampling of dance talent before capacity N. Y. audiences — as was done for six performances between July 6th and 11th (see p. 10 for review) — Hope Sheridan and D. D. Livingston announce that they will plan a New York dance project every summer from now on. A happy thought, not only for New Yorkers, but also for the city's many dance-minded visitors who will be able to see some of the activity they have read about during the year. These pages bring you some of the many interesting dancers who participated in this first New York summer festival.

In the dressing rooms and backstage
Above: Gina, being assisted by Nala Najan; Ch'ao-li of the Cambodian Ballet.
Below: Myra Kinch and Rhoda Johannson of the Kinch Co.; Pearl Primus; Paul Draper.

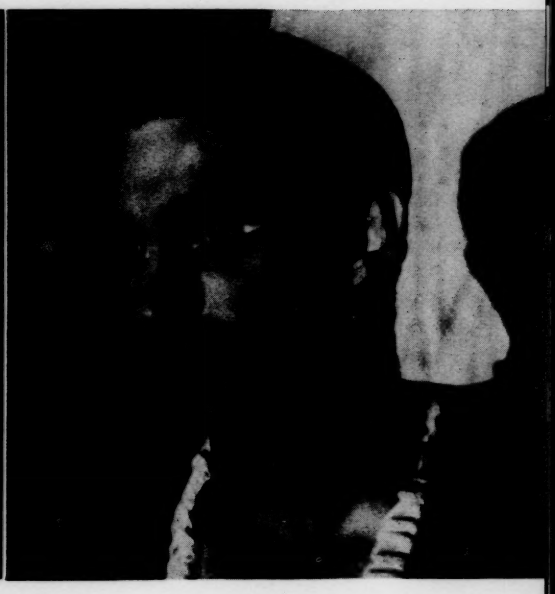
Jay Maisel

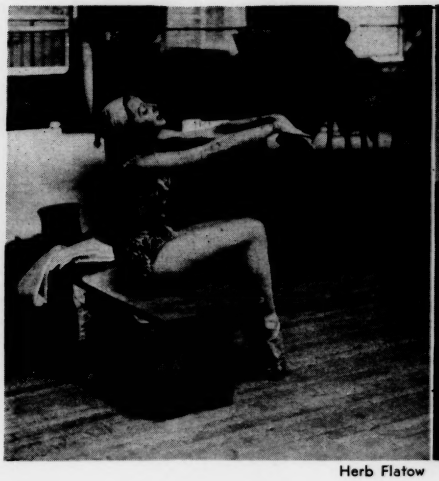
Jay Maisel



Danilova prepares
Right: Michael Lland, choreographer Karel Shook and Hope Sheridan work with the Adolphe Adam score for Shook's new 19th century-style Pas de Deux for Danilova and Lland. Below: Alexandra Danilova and Roland Vazquez before the Waltz from "Le Beau Danube"; Michael Lland waiting for his cue. Bottom: Danilova, inimitable; time out with Lland.

Herb Flatow





Herb Flatow

Herb Flatow

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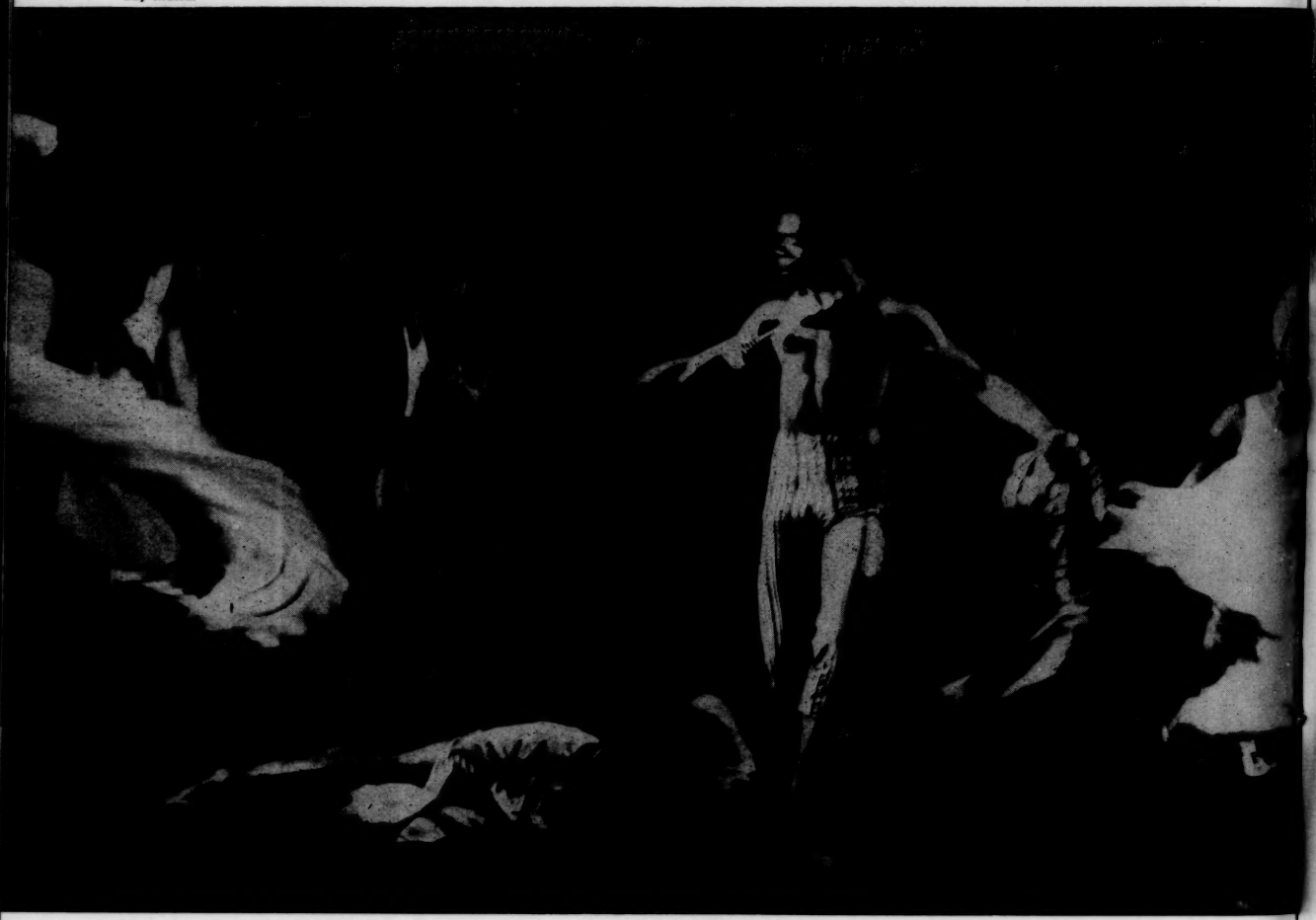
Geoffrey Holder and Company in their exciting Trinidadian dances. Holder is the center figure in the picture below.



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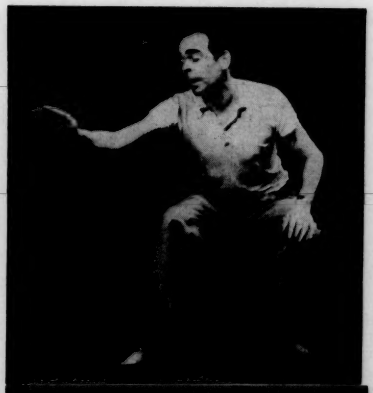

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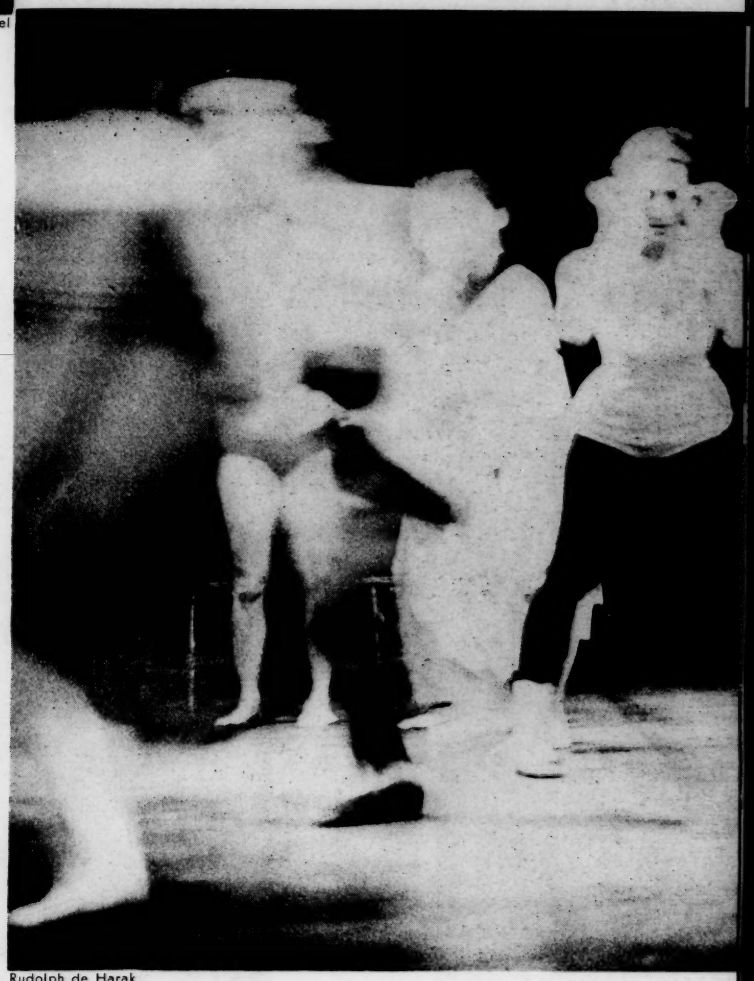

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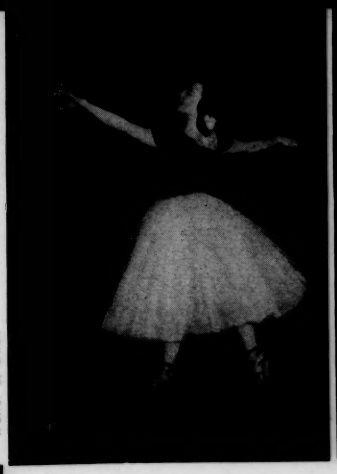
Above: Louis Johnson in rehearsal; Charles Weidman; Lila Lewis and Leslie Snow in "Flickers". Right: Weidman Company rehearsing "The War Between Men and Women".

(CONTINUED ON NEXT PAGE)

Rudolph de Harak

Jay Maisel

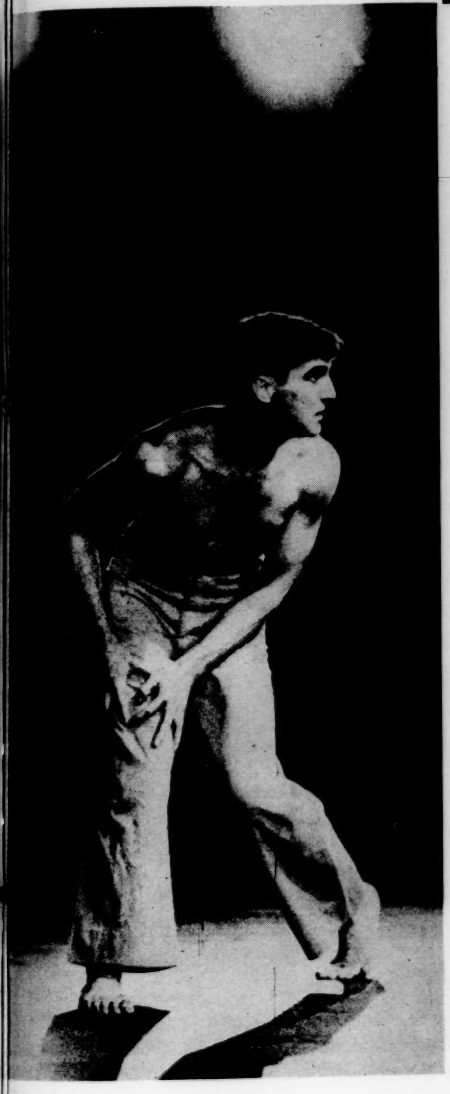
Some in rehearsal — Some in performance
Left: Nala Najan. Above: Inesita. Opposite page top: Lillian Moore; Al Minns and Leon James. Middle: Alvin Schulman; Mara. Bottom: partners Anthony Mordente and Carol Frishman.



Walter E. Owen

Jay Maisel

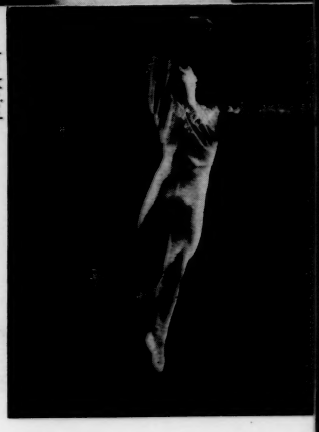
Rudolph de Harak



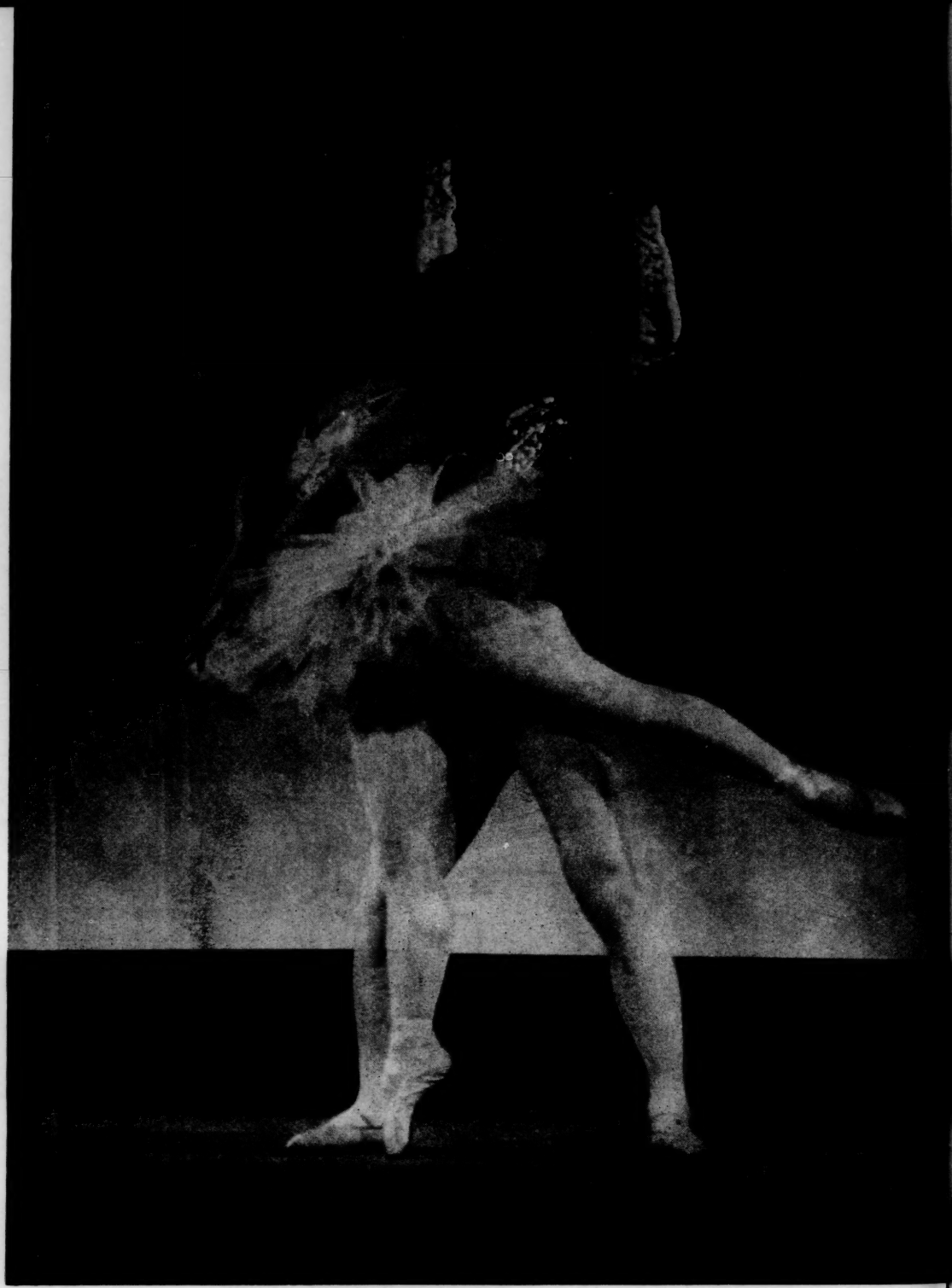
Rudolph de Harak

Jay Maisel

Jay Maisel



THE END



Lovely Mikiko Matsuyama, considered by many to be Japan's leading ballerina, and partner Tomotake Nakamura, in a scene from "The Nutcracker." Photo by Mihori.

BALLET IN JAPAN

a fascinating story of merging cultures

BY STEWART BRONFELD

As far as ballet is concerned, Japan is just emerging from the frontier town stage. Bona fide classic ballet only dates back to 1936; its first presentation of a classic work was as recent as 1943. The story of the adolescent art form in Nippon is filled with "front" versus talent, and an abundance of the "East Is East" element.

Ballet is still not assimilated into Japanese culture; dancers are self-consciously aware that it is a recently-imported foreign innovation. The Japanese, ethnically, are admittedly not ideally built for ballet, although this does not discourage them at all. Also, traditional French ballet terms are difficult for the average Japanese to say, and the result is that many terms are corrupted in the saying of them. This—probably so subtly that it is almost unconscious — tends to make Japanese ballet dancers feel somewhat alien and apart from the "international fraternity" of ballet dancers.

Considering its recent birth, it may not yet be fair to say it, but one might venture that creativity in choreography is not a shining feature of Japanese ballet. The Japanese are historically imitators rather than originators. From evidence one could assume that what happens there is, and will be, closely influenced by what happens in other countries.

Unlike people of many other lands, however, the Japanese have a keenly-felt history of traditional native dance forms which go back a thousand years and more. This creates a problem, not so much with the dancer as with the audiences, who are slow to turn their enthusiasm and support to something so new and different. One interesting fact is that instead of these age-old traditional dances having an effect on ballet, the reverse is true: ballet's influence is seen in the native dance forms as performed today.

Almost 90% of Japan's ballet activity is confined to Tokyo, a bustling, cosmopolitan combination of Washington, D.C., Hollywood, and New York City. Although almost every large city sees a ballet troupe from time to time, no Japanese ballet company has, as yet, toured outside of Japan. The Japanese have seen only a handful of well-known ballet dancers from abroad and, with the exception of Pavlova about 27 years ago, almost all have appeared within the past two years, since the end of the Occupation. These include Sonia Arova and, at the same time, from the Paris Opera, Serge Lifar, Alexander Kalioujny, Lycette Darsonval and Liane Daydré, all in the fall of 1952; Mia Slavenska, Alexandra Danilova and Franklin & Co. in the summer of 1953, and later that year, appearing with the Komaki Ballet, Nora Kaye and Paul Szilard. Miss Kaye was scheduled to return this summer and, with her, Antony Tudor, to stage *Lilac Garden*. To say that these artists were enthusiastically received is an understatement. The interest is intense, and several famed performers, including Alicia Markova, have invitations to come at their convenience.

In the local ballet situation there is, unfortunately, a considerable prominence of "front." It is an unhealthy fact that talent may often be only incidental to success. Any dancer who can secure financial backing to set him up materially can probably be a star. Any honest appraisal of the ballet scene in Japan must result in two separate lists: the materially successful, and the validly talented. For instance, Mr. Masahida Komaki rules supreme as the most successful of ballet dancers—but most dancers there insist Miss Mikiko Matsuyama is Japan's greatest ballet artist. But before we look at the cast of characters, how did ballet start in the Land of the Rising Sun?

The dramatic history of ballet in Japan could very well be fashioned into a ballet itself. The principal roles of those responsible for ballet's start in that country and all who played significant parts could be danced by the actual people themselves, all still active. (*over*)

The curtain would begin to flutter, not yet ready to rise, in 1924. Twenty years before that, the Japanese first became vaguely aware of an art form with that name being practised in the outside world. They had never seen a bona fide ballet dancer, knew nothing of its technique and less of its terminology. A kind of pseudo-ballet was practised, which bore little resemblance to the real thing.

In 1924, Eleanora Pavlova (no relation to Anna), a White Russian with unspectacular experience in Russia arrived in Japan. She looked around, clucked disapprovingly, and laid down the first accurate fundamentals of ballet to the few select beginners she taught privately (of those none became dancers). Unfortunately, her efforts had little real effect. She also introduced the toe shoe and its use, but this only meant that now the Japanese "ballet" dancers could flounder around inexpertly on toe. It was during this period that the great Anna Pavlova made a brief professional appearance in Japan. She was the first on record, but her audiences were scarcely in a position to appreciate what she was doing at that time.

For seven years ballet continued to be malpractised. In 1934, the first glimmers of light broke through: Mr. Eidyo Ashiwara, then already a famous Japanese writer, returned to his homeland from an extensive tour of Europe, during which he had seen ballet performed in many countries. Ashiwara was no dancer, but he was a sensitive artist in his field, and a devoted student of ballet. He wrote a book called *Kotem Barret* (Classic Ballet) — the first authoritative Japanese book on the subject. In it, he recounted his travels, what he had seen of ballet in the world, the great dancers he had met, and a summary of the history of ballet. This was no sales bombshell, but it paved the way for his second book, which profoundly affected ballet in Japan.

In 1936: enter Olga Sapphire. The music swells to a flourish as the star of the story appears. Also a White Russian, she had made a name for herself in her native land when she met and married a Japanese government official named Shimazu, and accompanied him back to Tokyo. The Toho Company — comparable to the Shubert empire here — knew of her reputation and hired the 34-year old dancer as ballet teacher at the Nippon Theatre in Tokyo. Her job was to teach authentic classic ballet to the popular Nichigeki Chorus Girls, similar to our Radio City Music Hall Rockettes.

Carefully screening the group, she selected the fifteen most physically suitable girls and began her lessons. There was no roll of drums, but these fifteen girls were the first dancers in Japanese history to seriously study classic ballet in its true form. Of the fifteen, only four were really serious students of the dance. The other eleven had the attitude typical of many Japanese show girls: they sought escape from the drudgery of factory,

Leading dancer and head of her own company, Akemi Matsuo and partner, as they appear in "Carmen." Photo by K. Numano.

farm or office and hoped, after a fling at a glamorous job, to marry well. However, those four—Mikiko Matsuyama, Akemi Matsuo, Hiroko Wakayama, and Momoko Tani—were destined to achieve great success and, in some cases, fame.

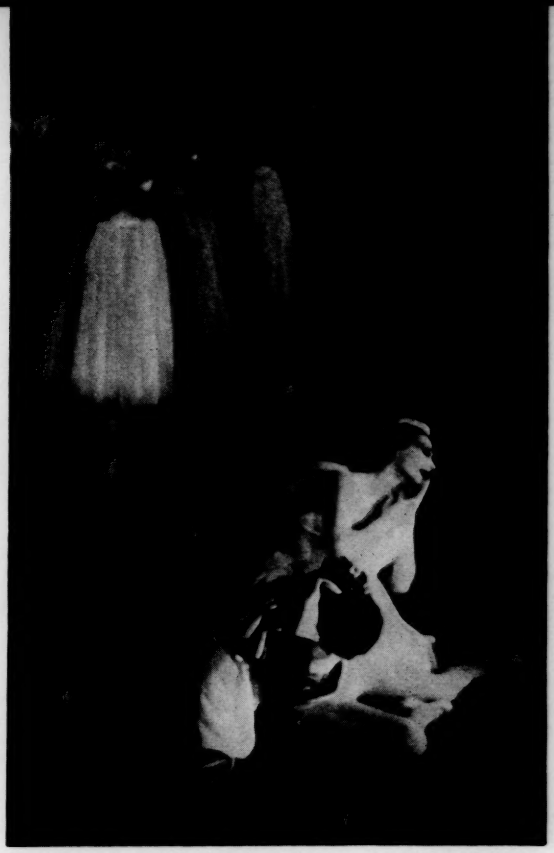
At about this time, Ashiwara's second book, *Fundamentals of Ballet,* was published. This went into great detail about ballet technique, terminology, positions—a text on the subject. It soon became the bible of Japanese ballet dancers, and remains an important influence today.

Meanwhile Olga, who had started to give occasional solo performances, decided that she needed a male partner. She chose Yusaku Azuma, then about 27 years old, no relation to the Azuma dynasty of recent Broadway fame. With his native skill, his budding reputation, and his eagerness to pursue his art in its true form, he was the best available choice. Other male dancers would not even consider joining Olga; their "pride" would not let them give up their status, as comparatively successful "ballet" dancers, for that of becoming a student under Olga.

When Azuma joined Olga Sapphire, he sought the counsel of Ashiwara, who had a tremendous library of books on ballet — the largest in all Japan. From Ashiwara and his library, Azuma gained a profound knowledge of ballet — in his head. His work with Olga educated his legs as well. After a while, he returned to operating his own studio again — to teach according to Olga Sapphire's methods.

In 1943. the first complete classic ballet (as opposed to brief excerpts) to be done before a Japanese audience by Japanese artists was produced by Azuma at Tokyo's *Hibiya Kokaido.* The program included *Les Sylphides,* and, featured with Azuma were Akemi Matsuo and Mikiko Matsuyama, two of the four serious graduates of Olga's chorine class. Classic ballet in Japan was on its way.

Who's who in Japanese ballet today? The Japanese ballet star system differs somewhat from that of other countries. In the United States, for example, a number of great artists can be found in the same company. This is not the rule in Japan; individuality is. As soon as a dancer boasts a "name", the dancer forms a ballet company around the name. The eight most successful companies in Japan today in order of prominence are:

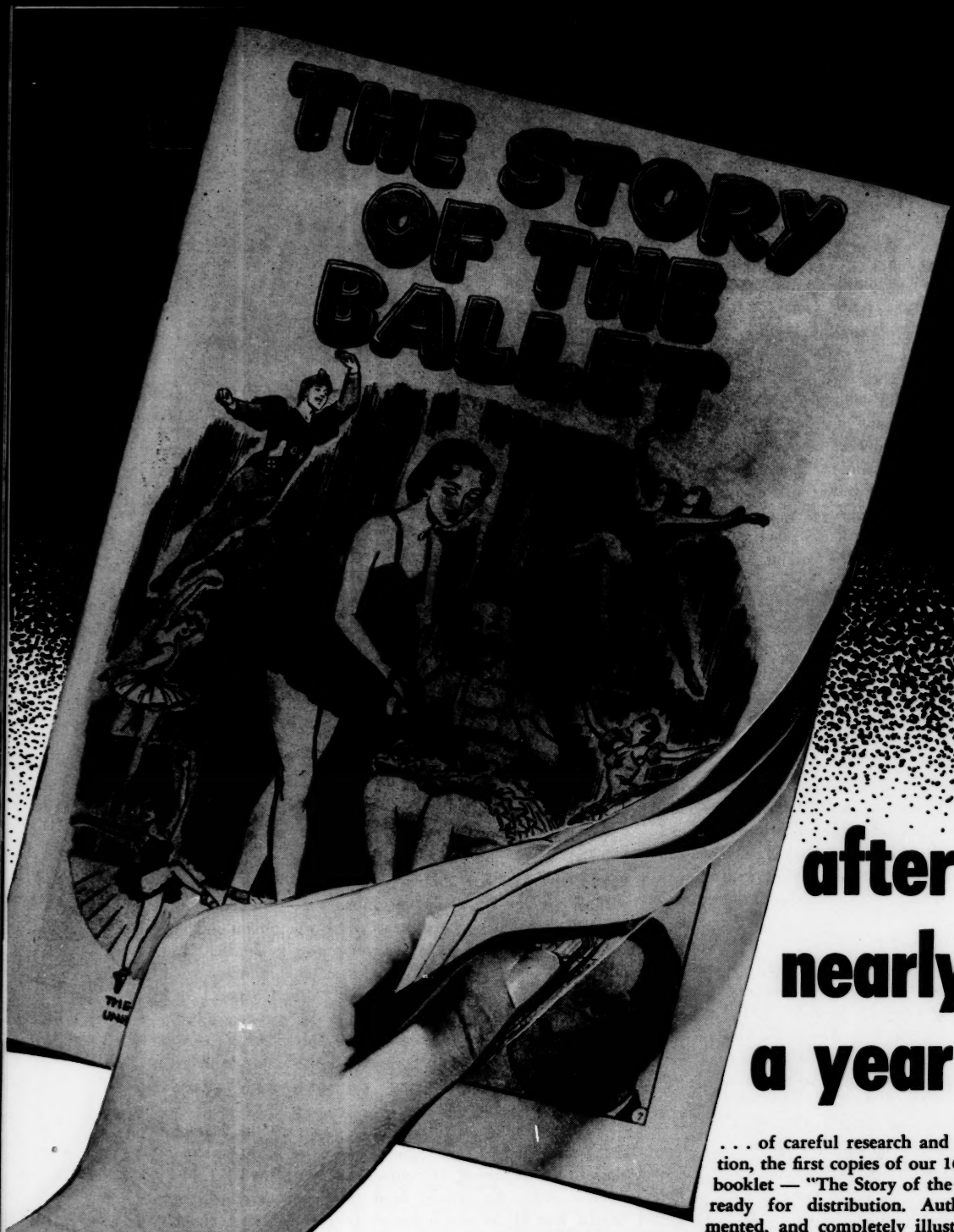


Nora Kaye, Paul Szilard and members of the Komaki Ballet in Act II of "Giselle." The complete ballet was staged for the company by Szilard in the fall of '53.

(1) THE KOMAKI BALLET GROUP. Mr. Masahida Komaki is the number one name in Japanese ballet today. He is a rather controversial figure. Some readers with a cursory knowledge of Japan's dance world will no doubt wonder why Komaki's name was absent in the foregoing history of ballet's development in Japan. For one thing, he was not on the scene until nine or ten years ago. Mr. Komaki is undeniably talented and to a large degree worthy of the acclaim he has won. But the statement of Paul Szilard in the July 1953 issue of DANCE Magazine, "(Mr. Komaki) is the actual founder of classic ballet in Japan today," will cause some Japanese ballet folk to wince.

Although he asserts that he is Japanese, he cannot shake the belief of some Japanese that he is really Korean; to the Japanese, of course, this would make a difference. When he arrived from Shanghai shortly after World War II, he was unknown in Japan. He set about remedying this by announcing that he was a famous dancer who had worked with various ballet greats and

(*continued on page* 50)



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The history of Soviet ballet from 1930 onwards appears to be dotted with incidents and histories of ballets begun but not finished for six, seven, nine and even ten years. *The Bronze Horseman* falls into just such a category. Work was started on ballet as early as 1940. P. F. Abolimov, author of the book, devoted considerable research to the subject. On June 18, 1941, Abolimov read his *book* to the Kirov theatre company. Three days later war broke out. Composition on *The Bronze Horseman* was not resumed until 1946 when Abolimov presented a still sketchy libretto to Rostislav Zakharov, the choreographer. Zakharov worked for more than a year, until the autumn of 1947, creating a detailed plan of composition to be turned over to Reinhold Glière, the composer. Glière began work on the music in September of 1947 and completed the score by March of 1948. Both choreographer and composer worked in close contact on the construction of the choreographer's master plan. After completing the "rough" of the score in 1948, which was not finished until February of 1949. Gliére devoted himself to its orchestration During this period, Zakharov had completed the choreography of the ballet and it was well into rehearsal. During the course of rehearsals to the finished score it was found necessary to shorten the music to the usual length for a Russian ballet — one hundred twenty-five minutes.

The Bronze Horseman was first shown in Leningrad on March 17, 1949 at the Kirov Opera and Ballet Theatre, to decor by M. P. Bobishov. While we know that the role of Eugene was created by Konstantin Sergeyev, we can only assume that the first performance of Parasha was danced by Dudinskaya, first ballerina of the Kirov Theatre. As for its Moscow premiere, Galina Ulanova did not appear in the part of Parasha. She had a sudden acute attack of appendicitis and had to be rushed to the hospital. Her place was taken by Olga Lepeshinskaya who danced opposite Vladimir Preobrajensky.

The music of *The Bronze Horseman* is composed according to the symphonic principle: the main themes, connected with each of the pivotal characters, are intensified and developed in the course of the ballet. All the qualities of successful 19th century musical drama are inherent in the score: the impressionism of the music for the gathering storm with all its intendant foreboding; the graceful and lyrical dances for Parasha; the joyousness of the dances for the people in their proud city; the vitality of Eugene's dances in the first episodes, replaced by pathos and vague longing in the end. Yet, *The Bronze Horseman* is by no means a 19th century score, rather it follows closely the pattern set by so many Soviet ballet scores within the last twenty years.

This recording follows closely the smaller suite drawn from the complete orchestral score. It allows for only one cut, between sides 1 and 2. (However, this cut is a substantial one consisting of an entire number, *III Dance Scene*). The recorded suite consists of the following numbers: *Prelude, On the Senate Square, Dance on the Plaza, Eugene Parascha, Lyric Scene, Declaration, Dance, Farewell, Waltz, Foreboding,* and *Hymn to the Great City.* The suite appears to follow the abridged version of the ballet shown by the Soviets in Berlin recently. A complete description is to be found in the article appearing in the August DANCE Magazine.

The performance by the Symphony Orchestra of Radio Berlin under the baton of Adolf Fritz Guhl is at its best in the descriptive passages of the score; purely dance sequences come out second best, almost a little heavy-handed. Sound is fair as are surfaces, however, the music is charming enough to make this record a delightful addition to every ballet music collector's library. *THE END*

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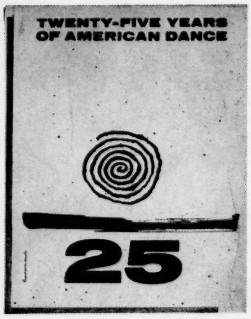

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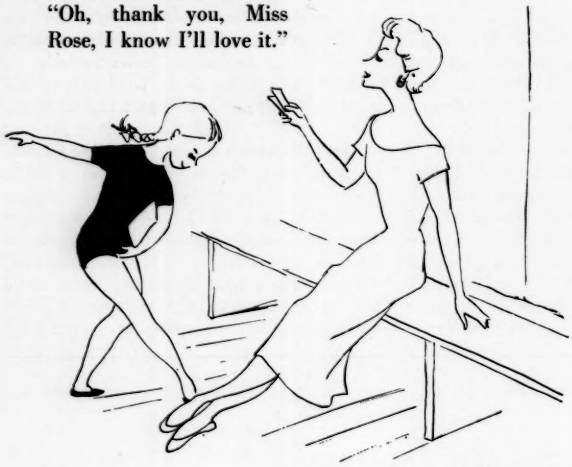
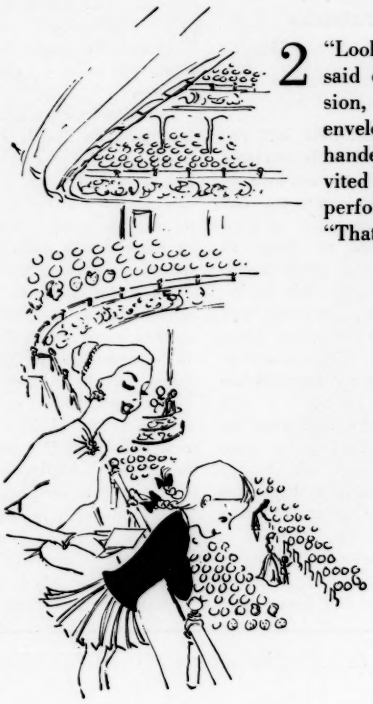
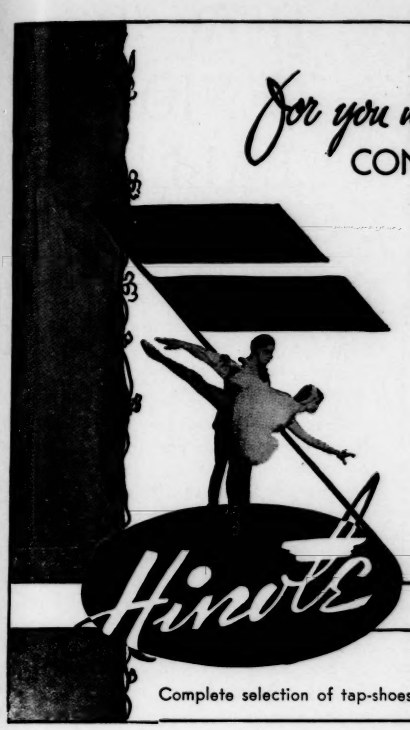




2 "Look, Janey," Mother said during the intermission, as she tore open an envelope the usher had handed her. "We're invited backstage after the performance."
"That's super, Mom."

3 "Miss Rose said you loved cats," the ballerina said. "Would you like to have this old White Cat mask of mine?"
"I'd just love it, thank you."
"You may pull my whiskers," Puss in Boots said kneeling down. "Pull them hard."

4 "Cat crazy."
"Mrrrr! See Kitkat. Mrrrrrow!"



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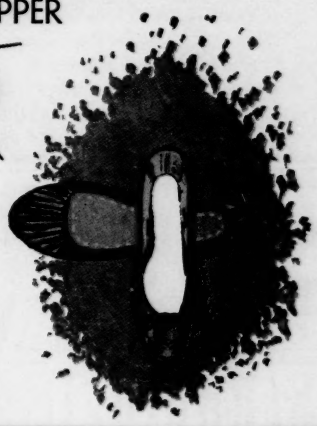

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HOW TO ENJOY BALLET

BY GEORGE BALANCHINE

This is the final section of the chapters we have brought you from "Balanchine's Complete Stories of the Great Ballets" by George Balanchine, copyright, 1954 by Doubleday & Co., Inc., edited by Francis Mason.

We go to the theatre to see ballet and watch dancers—people like ourselves, with bodies and heads and arms and legs, running and jumping and lifting to a piece of music. We ask ourselves, why should they do this? The answer is that ballet displays the most beautiful movement of which the human body is capable. The human body, of course, has its limitations. We can bend it and stretch it and lift it, but only to a certain degree. We can, however, decrease the body's limitations with practice. After we have learned to walk, we can run; after we have lifted light objects, we are able to lift heavy ones. The dancer's concern is to fulfill the maximum of what the body can do in a beautiful way.

But the skill of dancers is useless unless it is displayed in a certain form. No one would enjoy watching a group of dancers jump about the stage aimlessly, no matter how well they jumped. Ballet asks the body to move in time. Ballet uses music to indicate time.

Not only in its movement and transitory nature, then, is ballet different from other visual arts. It is two things at once: a composition, a unification of music and dancing. We must hear and see at the same time. This process is something like reading a poem or watching a movie. A poem says something to us, but it speaks in a certain rhythm, a certain time scheme, a certain music. In a movie, the continuous pictures the camera shows us are controlled in sequence and length by what the script specifies. Music is ballet's timekeeper.

To show dancers moving with ideal strength and grace requires beautiful people. Few dancers are beautiful when they begin to study, but when they dance well, they be-

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come beautiful. Beautiful dancers are easily associated with ideal characters in stories, with kings and queens and princesses, with love, victory over evil, and death. Many ballets have stories with such heroes and heroines. But sometimes there is no literal story at all in ballet, no narrative. Just as people in real life make different gestures and stand in different positions when they are in different moods, so do dancers in a ballet. A *pas de deux*, for example, is simply a dance for two people, a man and a woman; and even when it is performed on a bare stage with no surrounding story, a *pas de deux* is always a kind of romance. The man is tender and admiring as he lifts the woman and supports her in order to display her beauty, while she, in her reliance on his strength and assurance, admires him in return. This quality in the *pas de deux* may not be apparent to the newcomer to ballet, but the more often this kind of dance is seen, the clearer become its romance and tenderness.

Program music is very easy for most of us to understand. When a composer tells us that his symphony is about a thunderstorm, we immediately have something to compare it with. Some ballets are like program music. These ballets require program notes to tell us what the ballet is really about. Some things, of course, are impossible to represent clearly on stage without the spoken word, but the central idea of every dramatic ballet is clear the first time we see it.

Many ballets are like symphonies that only have identifying numbers. A *pas de deux* or a dance ballet may have to be seen a number of times before we begin to enjoy it. Then passages we were able to like at the beginning become connected with other passages we appreciate later; we soon retain in our minds all the different passages and detect their connections.

Here are a few final suggestions which I hope will enhance your enjoyment of this great art. All ballets are accompanied by music, but because it is hard to listen to music and watch dancers at the same time, play the music over before you go to the ballet or listen to it on records. This is particularly important in ballets that do not have conventional stories, where the ballet is based on the music.

Many ballets have plots. There are stories taken from fairy tales (*The Sleeping Beauty*), from ancient myths (*Orpheus*), from the Bible (*Prodigal Son*), from poems (*Illuminations*), and from stories devised especially for particular ballets. Not all of these stories are simple, and brief program notes are often insufficient. As I have said, ideally the best stories for ballets are those that can be *shown*, stories that require no elucidation at all in the written word. But stories inevitably have their complications. These complications were cleared up in the old ballets by pantomime. People could understand this when these ballets were created, for they were familiar with

(*continued on page* 48)

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How to Enjoy Ballet

(*continued from page* 47)

the mime vocabulary, but today, when that vocabulary has gone out of fashion, miming on the stage is often obscure to us and we aren't sure what is happening. Read the stories through, then, and in the theatre you will not be looking down constantly at an incomplete program note. You will be watching the stage.

Many people who go to the ballet, and not only newcomers, feel there is something suspect about ballets without stories — about dance ballets pure and simple. They think there is a hidden meaning they don't grasp. The real point is that they are trying to appreciate ballet intellectually. They expect ballet always to be like the theatre or literature or the movies, which, quite naturally, it is not. Ballet is like nothing so much as dancing. To appreciate it you have to watch it, not think about it. If you only think about it, you'll probably miss the next step and miss something you might have liked very much.

Don't hesitate to go to see ballet companies that you don't think are first-class. Only by seeing *all* the companies can you compare, analyze, and discover what you prefer.

Another thing I'd like to mention is this. Many of us are interested in reading ballet criticism in newspapers and magazines. This criticism can be informative and revealing but I think it is important for us, if we read critics, to read *all* of them, and then go to the ballet and see for ourselves. You will often find that critics radically disagree. How can you discover which one is right unless you see the ballet in question? It also happens very often that dance critics change their minds. Dance critics, like music critics, review the same pieces year after year; what they disliked one year they sometimes like another. If you have read a particular dance critic or music critic over the years, you will discover this to be true.

And, finally, no one can enjoy the ballet if he decides he will go only a certain number of times. If you go only occasionally, once or twice every few years, say, you will never be fully entertained. You must go as many times as possible, as often as you read a novel, as often as you go to the movies or the theatre, as often as you look at paintings or listen to a concert or an opera. We come to enjoy all of these arts through persistent exposure to what each has to teach us about the pleasures that life contains. If we neglect the ballet, we are depriving ourselves of one of the greatest of these pleasures. Naturally, we can live without art: we can eat and sleep and live by our senses alone. But throughout history man has never been satisfied with the necessities of life. He has sought entertainment and enlightenment through art and has become a happier being.

THE END

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(*continued from page* 41)

studied with Russian ballet masters in Shanghai. But above all, he had with him a large collection of orchestral arrangements for ballet, probably the largest in Japan. This was something concrete and deserved exploitation. He approached the Toho empire, identified himself, and suggested that a theatre, orchestra and all the trimmings be made available: He, Komaki, would present a really big ballet event. Toho accepted him and with their sponsorship Komaki presented a performance of *Swan Lake* and *Scheherazade.* The audience reaction was reputedly disappointing, but this may have been because they still were not educated to ballet.

The dance studios and theatre casts of Tokyo soon became aware of Komaki's presence in the city, as he solicited for students. Despite the natural resentment of many teachers, scores of students flocked to join him, particularly since Toho had just announced plans for "something special" in ballets, under the joint direction of Komaki and Azuma. Komaki, an aggressive, dynamic personality, quickly assumed the dominant role in this enterprise. Azuma, although conceded his niche in Japanese ballet, was dimming in the public eye. An artist in Japan cannot always secure the backing with which to maintain the "front" commensurate with his artistic stature. The big show went on at the Imperial Theatre in Tokyo, and featured *Swan Lake, Scheherazade,* and *Bacchanale.* As a result, Komaki's star soared... and Azuma's waned.

(2) TANI BALLET COMPANY. Miss Momoko Tani was one of the four serious Nichigeki Girls. She married Komaki, but the marriage ended in a widely-publicized divorce. The divorce, and Miss Tani's attitude as a result of it, are favorite topics of the Japanese newspaper and magazine writers. Welcome or not, Miss Tani has not lacked publicity. She started her own studio, gave recitals and soon formed her ballet company, which is outshadowed only by that of her ex-husband.

(3) THE KAITANI BALLET COMPANY. Miss Yaoko Kaitani, the daughter of a reportedly very wealthy man, began her training with Eleanora Pavlova when she was

seven. When she was eighteen, not long ago, her father rented the beautiful *Kabuki-za*—the hallowed home of Grand Kabuki — for her debut recital. It was a family affair in that her brother, now successful as a composer of ballet music, composed and conducted the score for the performance, which ran three days. She drew mixed notices, but the daughter of Kaitani now has the third largest ballet company.

(4) THE HATTORI SHIMADA COMPANY. This husband and wife team also received their early training with Eleanora Pavlova. Like many of Japan's ballet dancers, their real mentor has been Ashiwara's book, "Fundamentals of Ballet."

Stern

Mikiko Matsuyama in her dressing room in Tokyo

(5) MIKIKO MATSUYAMA BALLET TROUPE. Miss Matsuyama, another graduate of the Nichigeki Chorus line, is hailed by many dancers as being without peer as a ballet dancer. Materially, however, her company ranks fifth.

(6) AKEMI MATSUO BALLET GROUP. Miss Matsuo is also a graduate of Olga's first class. She took over the reins of Azuma's studio when he went into the Japanese army for about one year after the start of the last world war. Upon his return, she struck out on her own.

(7) AKIKO TACHIBANA BALLET SCHOOL. Sahomi Tachibana, daughter of Akiko who founded the school, is only about 19 years old, but she is acclaimed as an exceptionally fine dancer. Her mother, Akiko, was a successful ballet artist but is now too old to perform. Theirs is probably the largest school in Japan, and Sahomi Tachibana is a very popular solo performer.

(*continued on page* 54)

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Do's and Don'ts of Basic Ballet Barre Exercises Part Two

Battements Tendus

BY THALIA MARA

Introduction:

This basic exercise of ballet is also the foundation of many other exercises and movements in ballet. It is of inestimable value for building strength in the feet and legs BUT only if it is performed correctly and with the proper feeling of resistance. This, of course, is true of all of the ballet barre exercises. Their function is to build strength and control and to limber and stretch tendons and muscles in the feet, legs, and back. If these same exercises are performed consistently in an incorrect manner they can have exactly the opposite adverse effect. That is precisely why, in ballet, "a little knowledge is a dangerous thing".

The ballet teacher must know, not only the exercise, but, also the correct way of executing it; what it's purpose and function is, and how to recognize and correct the infinite varieties of errors made by individual students.

I have spoken at length on correct body placement while standing on both feet (*see article on Body Placement in July issue*) and have touched briefly on "centering" while standing on one foot. Now we consider more fully the importance of standing correctly on the supporting foot in an exercise such as the *battement tendu.*

The weight of the body must be "centered" over the supporting foot so that the working leg feels free and weightless, and the center of balance does not shift from foot to foot. Keep the weight over the ball of the supporting foot so that the heel, although it is kept firmly on the floor, bears very little weight. All of the toes must hold the floor firmly so that the instep is lifted and held well-arched.

The most common fault of students, especially beginners, is the tendency to roll over on the inside of the foot permitting the little toe to leave the floor, thus causing the weight of the body to fall heavily on the joint of the big toe. As I have said before this is caused, for the most part, by attempting to force the legs to turn out more than they are able to do at the hip joint. Conversely, another error frequently found in students comes from trying to correct the rolling inward of the foot. It is just as much of a fault to roll out as in. Allowing the big toe to leave the floor and the foot to roll over at the outer border of the heel takes the foot completely out of alignment to the leg and will result in weakening the ankle and causing ugly bulges to appear in the calf muscles along the outer side of the leg.

It will readily be seen that the correct position of the supporting foot is of the utmost importance. Holding it in correct position, while working the other foot and leg builds strength in the foot muscles, whereas permitting it to fall into an incorrect position will weaken the instep and ankle and distort the muscular development of the leg.

Keep In Mind:

The *battement tendu* is one of the chief corner stones of good sound ballet technique. It is of primary importance because it is the basis of many other exercises and steps of ballet and because, more than any other exercise, it builds strength in the foot.

In order to really derive all of the good from this exercise, great care must be taken that:

1. All of the elements of correct body placement are carefully adhered to. This is most important because all parts of the body are interrelated and it is the play and pull of the muscles of the feet, legs, and back against each other that causes correct development and builds strength.

2. As the working foot moves out to point, it is imperative that the entire foot slide out and that the heel remain on the floor until the last possible moment, when the heel is raised, the instep arched, and the toes pressed downward.

3. The alignment of the forefoot to the heel must be carefully preserved.

4. When the foot slides in to the closed position after pointing, the heel must be placed firmly on the floor.

5. In pointing, the toes must not be allowed to bend under so that the point is on the knuckles, but they must press downward so that the point is on the tips of the toes.

6. In taking the *battement tendu* to 4th pos. front or back the foot must not be allowed to sickle out or in.

7. Turn the entire leg (both legs) outward at the hip joint as far as possible and maintain the correct alignment of foot to leg, so that in pointing and in closing, the feet are as open as can safely be maintained. It is wise to use this exercise from 1st position in the beginning stages, then from 3rd position and on to 5th progressively, since 5th position requires a degree of turn-out which is too much for most beginners.

Do's and Don'ts:

Here are our little models Eva and Sonia. In these pictures Eva is demonstrating some of the errors made by students while Sonia is showing the correct form.

In the first picture Eva is showing how the *battement tendu* to 4th pos. front should *not* be done. Here we see that all the principles of body placement are being violated. She is sitting in her left hip; her ribs are collapsed; the knee of the supporting leg is not pulled up and she is slumped into her hips; her pointing foot is sickled and the foot rests on the little toe; her head is dropped too far forward and her arm hangs limply, while her shoulders are slightly hunched.

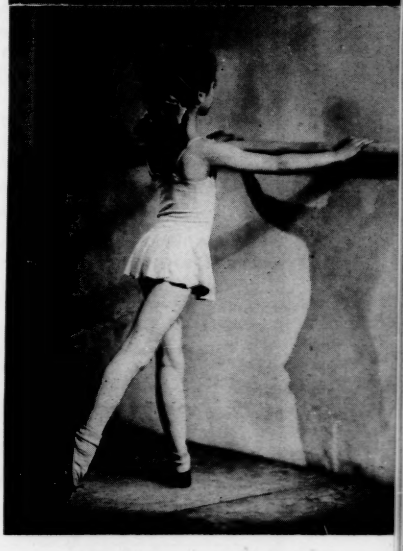
In the second picture Sonia shows the corrections of these errors. She is perfectly placed and "centered". Her hips and shoulders are aligned, she is well lifted out of her hips and the rib cage is held high without strain; the leg is nicely turned and the alignment of foot to leg well preserved; the knees are pulled up straight; the shoulder blades pressed down; the arm has a nice lift, the head is well poised.

In the third picture Eva is showing how the hip on the side of the working leg has been allowed to come out of line; she is pulled back into her supporting heel; her head is out of alignment to her spine; she is too close to the barre, which causes her shoulder and arm to appear cramped; her arm sags and her thumb sticks out.

In the fourth picture Sonia shows the correct line through the hips and leg; she is well balanced forward over the ball of the supporting foot. In fact, her posture and placement appear quite perfect, but her right arm and hand are not held well. She has permitted the elbow to drop slightly and the hand to droop at the wrist.

In picture number five Eva is showing a common fault of beginners. In attempting not to turn the body and to keep the hips straight forward, the right hip has been dropped forward and as a result the entire leg has turned in from the hip.

In the sixth picture, Sonia shows how the hips should look. *THE END*



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Ballet In Japan

(*continued from page* 51)

(8) HARUHI YOKOYAMA BALLET TROUPE. Miss Haruhi Yokoyama's mother is Michiko Yokoyama, a famous Japanese author. Haruhi created no stir as a young dancer until she went to the United States in 1952 to study and observe what went on in American dance circles. When she returned to Japan, her visit was given great publicity. (The Japanese have what approaches a fixation about the U. S. A. American items are prized above native products, and any person who visits the United States becomes a celebrity upon returning home.) As a result of this splash, plus what she has learned, the daughter of author Michiko Yokoyama is now a prominent name among ballet companies.

But who do many dancers themselves rate as the three most accomplished artists, regarding talent? First, as we have said, would be Mikiko Matsuyama, who has what is called a "a perfect body" for ballet. Her technique has also been called "perfect." Second would be Akemi Matsuo, who probably approaches Miss Matsuyama in skill and mastery of technique, but whose body is somewhat small and not as ideally suited to ballet. Sahomi Tachibana would be third. She too has skill and mastery of technique but, like Miss Matsuo, her body is a small one. She may be a shade less graceful than the preceding two, but she is still quite young.

So, too, is ballet itself in Japan — quite young, and maturing every season. If there is one need above all others, it is for honest critics, with an appropriate knowledge of ballet. This of course is not true solely in Japan. Today, Yasuko Azuma, in his mid-forties, still teaches, although he doesn't perform. Eifdo Ashiwara, also in his forties, is still a widely-read writer for magazines and newspapers; he is the unofficial host to visiting ballet stars, and his book still sells and guides young talent. Olga Sapphire, in her late forties, teaches in her Tokyo studio. In the spring of 1953 she gave her *sayonara,* or farewell, performance at the Imperial Theatre in Tokyo, accompanied by many of her former devoted students.

Ballet in Japan is just emerging from the frontier town stage — but every year sees its dancers striving more earnestly to catch up with the more established world of ballet.

THE END

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For the student who is ready for professional performance, it is well to look about and see if there is some outlet in the immediate or surrounding vicinity. To come to a large city, cold, is inviting more difficulty and disappointment than most young people can cope with. Frequently students have had as much training as the local community teacher can offer. It is then the responsibility of the teacher to suggest further training for the student to give him: 1) the finishing touches for a professional career, and 2) the opportunity to be associated with those who can help the student achieve his goal.

Students attending auditions for TV or Broadway productions, frequently are misled, thinking that ability is much less important than height or looks. In the end it is the dancer who has enough versatility, style and above all ability who wins out.

• • •

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(*continued from page* 31)

Le Pavillon d' Armide is a graceful combination of two picturesque periods of romantic art, for a French Vicomte, storm-stayed on his travels, is offered hospitality by a Marquis, who lodges him in a pavilion of his castle, where the Gobelin tapestry comes to life during the night. The whole thing is, of course, a dream, in which the Vicomte sees in the Magician of the tapestry the person of his host, and himself plays the part of Rinaldo (the characters are those of Quinault's play set to music by Lulli and Gluck). With the transformation, when Armida and her court come to life, what really comes to life is the court of Versailles . . .

In the dances from *Prince Igor*, accompanied by a chorus, the Russians let themselves go to a degree which would mean a totally unrestrained performance in the hands of another group of dancers. It is almost impossible to believe, after witnessing these wild Polovtsian dances, that the action has been perfectly ordered by Fokine and can be repeated exactly at any time. The ballet occupies almost all of the fourth act of Borodine's opera . . . The scene used by the Russians, painted by Roerich is marvelously suggestive of barbarism; the now langorous, now passionate music, pulsing with rhythm, is admirably adapted to dancing. Usually Mme. Fokina and Bolm are seen in these dances, but it is the ballet corps itself which becomes the important feature in their success . . .

But whose is the guiding hand, the hand that combines the rhythms, the colors, and the human element in these works? It is Fokine's; without Fokine I do not see very well how these ballets could come into existence. (I am now speaking of Fokine, of course, entirely as a producer. He is also known as a dancer. One must bear in mind, also, that Nijinsky's three ballets — he contrived the action for *l'Après-midi d'un Faune*, *Jeux*, and *The Sacrifice to the Spring* — were very original and effective.) Until Fokine began to work, the ballet masters had been content to arrange all his *coryphées* in straight lines across the stage, each dancer making the same simultaneous movement as her neighbor. Fokine divined the ineffectiveness of this false symmetry. He divided his forces into many groups, each group a unit in movement. (The ultimate result of the application of this principle was Nijinsky's staging of *The Sacrifice to the Spring*, in which each dancer was

(*continued on page* 60)

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'SNOWFLAKES, GO HOME'

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"Calling all soldiers, all mice."

The order was directed from the bright stage into the darkened auditorium at City Center. The voice came over a loud-speaker.

Through the side doors the mice walked and the soldiers scampered to the corridor that led backstage. The mice were regular members of the New York City Ballet in practice clothes. The soldiers, in junior versions of the working outfits, were little guest artists from the affiliate School of American Ballet.

There were 39 children in all—to attend the wonderful Christmas party and fight the great war between the toy soldiers, led by the Nutcracker Prince, and the man-sized mice, led by their tall King. The semidress rehearsal of "The Nutcracker" was one big play-party game to them.

But not without discipline. George Balanchine, the master choreographer who was restaging the classic Tchaikovsky-Ivanov ballet in its full length, had himself danced as a child in the Imperial Russian Ballet productions. He knew the high demand of the ballet and of childhood.

Firmly, courteously, often humorously, he approached the small student dancers as fellow workers. Now on stage, now in the orchestra pit, he guided them with the invisible bator: of the creative spirit.

• • •

Taking the two leading children by the hand, he led Clara and her Nutcracker Prince through the final measures of the snow scene that ends the first act. Breaking off, he showed them how to pace their steps, how to walk the stage way instead of the sidewalk way. He did not let go of that bit until they had caught the style.

At a distance the alternate prince echoed the measured steps, and when the White Forest was being drawn up into the flies the three children scooped up the stage snow and tossed it at one another just as if they were in their own back yards. The child stars dispersed, the alternate leaping across the stage like a pretend premier danseur. The Snow-

flakes—members of the corps de ballet in filmy white tutus—drifted off to wait for their next call.

Now the great Christmas Tree of the opening scene was being put in place, the tree that was to expand till it outgrew itself, surrounded with toys that were to become life-sized. But the rehearsing scenery misbehaved. There was a halt in the action.

Down in a front row Jean Rosenthal, the technical director, was giving quiet orders over a portable telephone. Stalking restlessly up and down the center aisle was general director Lincoln Kirstein. He stopped to confer with her and other aides and friends of the company clustered in the section.

A counterpoint of voices—ordering, questioning, arguing—filled the house. Balanchine was everywhere at once. The children were flying off in all directions.

• • •

When at last the tree was set in all its grandeur they gathered happily round it, their backs, eloquent with admiration, heads tilted eagerly, hands outstretched toward the dolls and hobbyhorses, trumpets and drums. In their colored jerseys and black tights, or short leotards with skin-toned legs, each child stood out as separately as a single flower in a tangled garden.

Adults and children performed the parlor minuet, repeated it, did other little dances and pantomime, repeated them. And so on through the dolls' lullaby, the presentation of the nutcracker, to the party's eerie aftermath, melting into the first big transformation.

Tree and window pushed into the sky, the toy soldiers came to life, and the giant mice, in their swollen gray masquerade, invaded toyland. The doll's bed, grown large enough for a child to dream upon, danced on and out into the snow country.

Only the scenery was recalcitrant. All must be done again, over and over, now in patches, now consecutively, until the bed whirled on with Jean Rosenthal, in her wide green skirt and mustard-colored overblouse, lying flat on its white coverlet—like a symbol of needed rest.

The afternoon was turning into evening, but the children were ready to begin once more at the beginning.

"Snowflakes, go home," the voice said over the loud-speaker. "Report tomorrow morning at 10."

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(*continued from page* 57)

set a separate simultaneous task.) Nor did Fokine allow any one group of dancers the whole of any movement in the music. He subdivided the movements into phrases. He really divided his ballet into choirs, just as Richard Strauss and Reger subdivided the orchestra, in which, in the time of Bellini and Donizetti, large bodies of the strings used to play in unison. Then each choir was given certain phrases to interpret, some in the background, some in the foreground, until the polyphony of the music was perfectly synchronized with the action of the ballet. Many of the ideas for Fokine's ballets were derived from pictures. It is possible to see at once the pictorial resemblance between *The Legend of Joseph* and Veronese's *The Marriage at Cana*, or between *Midas* and Mantegna's *Parnasse* in the Louvre. But Fokine also learned how to control movement, and how to preserve balance from pictures . . .

• • •

Russians are natural dancers. It is said that only Russians and Poles can learn to do the mazurka properly, in which the women engage in that peculiar gliding step which someone characterized as the definite expression of Meredith's phrase, "gliding women." So, under the guidance of Fokine, with the inspiration which such music and color as are provided for them can give, the Russians engaged in dancing these ballets easily rise to an unattainable (for other dancers) height of seeming spontaneity. They have that "like-to-do-it" and creative (as opposed to reproductive) air which every stage director knows is almost impossible to instill into a large company with any hope that it will be retained after the first performance. But the Russians never seem to lose it. A ballet, given so often as *Scheherazade*, during a period extending over many seasons, always seems freshly produced. There are no slovenly details. The wild orgy of the Polovtsian dances of *Prince Igor* is invariably exposed with a feeling on the part of the spectator that he is witnessing the intense enjoyment of the participants.

Another important point is the variety in the ballets, a variety which covers not only subject and music, but also treatment in decoration and staging, so that such an ultra-modern work as *The Sacrifice to the Spring*, staged by Nijinsky in an attempt to emulate the style of the futurists in painting, with music by Stravinsky, who might be called a master of dissonance, and with decorations in hard and primitive colors by Roerich, finds itself naturally side by side with the charming and poetic *Sylphides*, gracefully staged by Fokine, with music by Chopin, and with decorations in pale green and white by Bakst. Of course, some ballets, because of their fables, or the nature of their music, naturally resemble one another. *Scheherazade*, *Cléopatre* and *Thamar* all have certain points in common: so have *Les Sylphides*, *Carnaval*, and *Papillons*. There is further a resemblance between *Daphnis et Chloe*, *Narcisse*, and *l'Après-midi d'un Faune*. But it is easy to vary these likenesses by not putting them into juxtaposition, by mingling them with the bizarre *Petrouchka*, the barbaric Polovtsian dances from *Prince Igor*, the idealistic *Spectre de la Rose*, with Weber's *Invitation to the Dance* as its accompaniment, the gorgeous *Legend of Joseph*, the frivolous *Midas*, the exotic *Le Dieu Bleu*, or the pageantry of the dances from Rimsky-Korsakov's *Sadko*.

• • •

The crescendo of eulogy with which these notes progress seems unavoidable. If one is in sympathy with the aims of this group of artists, one must recognize the brilliancy with which they have carried them out. Naturally, there are flaws. Doboujinsky's costumes for *Midas* are certainly very hard in color; Steinberg's music for the same ballet, a series of futile brass blares; the story itself (Bakst should confine himself to painting), a bore. Massine is scarcely the dancer one would have chosen for so important a role as Joseph, which, on the other hand, he is suited to physically. Karsavina's portrayal of the ultimate emotions of Potiphar's wife is a little unconvincing. I do not even admire Bakst's setting for his very lovely costumes in *l'Après-midi d'un Faune*. But these are very small insects in the amber of enjoyment.

November, 1915 *THE END*

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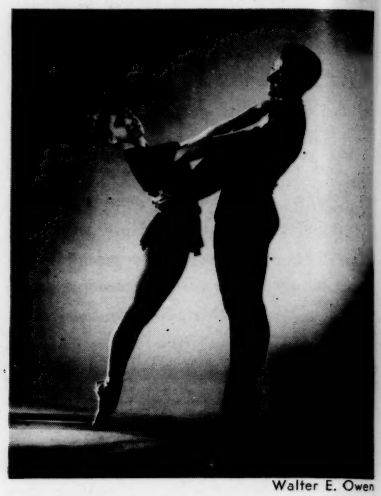
IN THE NEWS

The glamorous dancing Puss in Boots is none other than the well-known author and teacher Carolyn Parks, who, as of Aug. 1st became Director of San Francisco's Academy of Ballet as well as Pres. of the Academy's corporation. Guillermo del Oro remains on the staff as one of the principal teachers and choreographers.



Walter E. Owen

Marlene Dell and Don Farnworth, bright young ballet couple, appeared at Jacob's Pillow July 2 and 3. The duo, who premiered a William Dollar pas de deux on the Ballet Theatre Workshop's April program, will also perform in a Kansas City musical this summer.

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Three new works were premiered by Jean Erdman & Co. on July 6 at Colo. State College Fine Arts Festival. Above, in "Strange Hunt", William Burdick as the primeval Hunter and Kate Clyne as the Tiger Lady. After 3 years with Ballet Theatre, Mr. Burdick joined the Erdman Co. as permanent leading male dancer. First fall N. Y. appearance of the group is scheduled for Oct. 8 at Cooper Union.

Harry A. Cole

Ruth Pryor, formerly leading dancer with the Chicago Opera and often pictured in DANCE Magazine as well as on the cover during the late 20's, is permanent director of the Ballet Russe Academy in Cleveland, Ohio (where Nicholas Orloff was also on the faculty last year). This recent photograph of Miss Pryor, now the grandmother of two school-age children, suggests once again the youth-giving power of dance.

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(*continued from page* 10)

said for Carol Frishman and Anthony Mordente, who during the one matinée danced portions of the *Bluebird* pas de deux. Mr. Mordente especially, might in the future develop, along with his strong technique, the concept of the exotic and seductive bird that the part demands and rarely receives.

Charles Weidman's company (in *Fables for Our Time* and *The War Between Men and Women*, both after Thurber, and in *Flickers*), and Katherine Litz, in her unique style, were seen in racy and witty performance presentations, but where the modern works could not be funny, or try to be (Myra Kinch's travesties are overworked and overlong), they strove for effect and reaction. I liked, very much, Midi Garth's compact choreography for *Waking* and *Dreaming*; the vigorous dance Alvin Schulman did to the ballad, *Sam Hall* (memorable was one particularly ingenious and breathtaking fall), and much of the dance by Audrey Golub to another American folk song, *John Henry*.

As for ethnic dances: Nala Najan and Gina (whose simple, direct explanations of Indian dance and gesture were the one exemplary item on the children's matinee); the Japanese dancers Gertrude Tang and Sahomi Tachibana (and their beautiful costumes); Pearl Primus, Percy Borde and Carol Hyman — they were all interesting and entertaining. In just which classification one puts Al Minns and Leon James (who did a demonstration of jazz dances); William Kane (*The Dance of the Wounded Warrior*), and Arleigh Peterson, who performed splendidly two inferior dances, I don't know. Categories aside, they belong in any dance festival and I am glad to have seen them. But this, of course, was not *any* dance festival: it was New York City's first summer one; it was Hope Sheridan's and D. D. Livingston's (who also designed the lighting for all the dances with great skill), and because of their convictions and taste, it was a success right from the start.

Emy St. Just and Company
June 27, 1954
Alvin Theatre
Reviewed by Doris Hering

Emy St. Just and her new company presented a provocative, if not especially purposeful postscript to the spring season . . . provocative because Miss St. Just's personal dancing style is inherently so . . . lacking in purpose because Miss St. Just has not really learned to objectify her style into a theatrical form.

As a dancer, Emy St. Just has an exciting, earth-sprung vitality. She is solidly, almost squarely, built, with a torso capable of ferocity and languor, and powerful legs that enabled her, in her solo, *Cressida*, to spring high from a deep crouch. There is about her

DANCE ROUTINES

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59 The Golden Doll—Character Toe—Adv.
52 Rustic Carnival—2 Girls—Inter.
48 Russian Dance—Folk—Adv.
49 Russian Folk Song—Folk—Int.
50 Russian Peasant Dance—Folk—Int.
51 Russian Sweethearts—Folk—Int.
54 Silver Star Polka—Folk—Int.
58 The Firefly—Classic—Adv.
57 Tamara—Character—Adv.
56 Sylvia Dances—Classic—Int.
55 Sleeping Beauty Valse—Classic—Int.
62 The Jockey—Classic—Int.
63 The Moon Fairy—Classic Toe—Adv.
64 The Way of Old Pekin—Character—Int.
65 The White Peacock—Interpretive—Int.
66 Titania—Classic—Adv.
67 Tyrolian Folk Dance—Group Folk—Int.
68 Valse Bluette—Classic Toe—Adv.
69 Valse Polonaise—Classic Toe—Adv.
70 Young and Old—Character—Int.
34 Pas de Trois—Classic—Adv.
32 Obertas—Polish Country Dance—Adv.
33 Pas de Deux—Classic Toe—Adv.
35 Petite Polka—Classic—Adv.
36 Pierette—Classic Toe—Adv.
37 Pierrot—Character—Adv.
39 Poet's Love—Group Folk—Int.
40 Polish Bride—Character—Adv.
42 Polish Mazurka—Folk—Adv.
41 Polka Caprice—Classic Toe—Adv.
43 Polka Musette—Couple—Adv.
44 Pomponette—a character dance—Adv.
45 Puppets—Boy & Girl—Adv.
46 Rendezvous—a character solo—Adv.
53 Serenade d'Amour—Classic—Adv.
17 Dance Tyrolese—Folk—Int.
18 Echo of the Ballet—Toe—Adv.
19 Esmeralda Galop—Toe—Int.
20 Fascination Valse—Toe—Adv.
21 Gavotte "Lady Betty"—Classic—All grades.
22 German Peasant Dance—Boy & Girl—Adv.
23 Gopak—Character—Adv.
24 Grand Valse Brilliante—Classic Toe—Adv.
25 Hungarian Folk Dance—Character—Adv.
61 The Hussar—Military Solo—Adv.
26 Kaleenka—Folk Beginner
28 La Danseuse—Toe—Adv.
30 Na Beregu Polka—Folk—All grades
31 Naughty Girl Polka—Beginner
47 Russian Couple Dance—Folk—Int.
10 Caucasian Veil Dance—Oriental—Int.
60 The Hungarian Don Juan—Character—Adv.
5 A Russian Maid—Folk—Int.
29 Moment Lyrique—Toe—Adv.
1 Air a Danser—Toe—Inter.
3 A la Valse—Classic Toe—Adv.
6 Badinerie—Toe—Adv.
7 Belinda Polka—Classic Ballet—Int.
8 Bon Vivant—Eccentric—Adv.
9 Bow and Arrow—Classic—Int.
13 Chinese Dance—Character—Int.
11 Champagne Galop—Eccentric—Adv.
14 Columbia—Classic Toe—Adv.
27 La Coquette—Toe—Adv.
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a kind of wildness that has been strengthened but not tamed by excellent technical training.

Miss St. Just's principal interest seems to be in theatre dance — concrete, dramatic, and formal. Both of her group works (*Thoughts and Remembrance* and *Oh, Sister Joy!*) were in this vein. But for us, her non-dramatic solo, *Cressida*, was far more successful simply because it remained close to Miss St. Just's special qualities as a dancer.

Cressida, with a strong score by Stanley Bate and a self-conscious costume by Terence Morgan. portrayed the three phases in the physical-emotional evolution of a woman (Child-Girl-Woman). The changes in body tension, the sense of gradual unfolding and self-awareness, were evolved with directness and a refreshing lack of sentimentality.

Miss St. Just's group work, *Thoughts and Remembrance*, was a dance-and-speech variation on the Hamlet theme, complete with play-within-a-play and multiple murders. For the inner play, Miss St. Just evolved an interesting pattern of stylized pantomime that contrasted effectively with the stormy movement of the remainder of the work. But her total concept lacked the freshness of intellectual viewpoint that would have made it a contribution beyond the original play.

Oh, Sister Joy!, a Javanese-Western marriage ceremony, has been considerably clarified in mood and form since its first performance a few seasons ago. But it still remains a movement experiment, rather than a finished work.

Miss St. Just's highly professional company consisted of Alice Temken, Zebra Nevins, Cathryn Damon, Paul Olson, Loren Hightower, Harry Day, John Nola, and Bob Haddad.

The Celtic Ballet of Scotland
July 28, 1954
Jacob's Pillow, Mass.
reviewed by Nelson Lansdale

In his introductory speech which preceded the American debut of the Celtic Ballet of Scotland at Jacob's Pillow, impresario Ted Shawn singled out the Spanish, the Russians and the Scotch as the three nations which produce the most naturally talented dancers in the world. And he paid high tribute to 64-year old Margaret Morris as the pioneer of modern dance in England.

For her American debut, Miss Morris was accompanied by twelve members of her company, including bagpiper Thomas Pearston, described by Shawn as a kind of archbishop of bagpipers in Scotland. For such production numbers as *The Road to the Isles* and *Songs of Scotland*, which found the most favor with the audience, the visitors were supplemented by a chorus of artist-dancer students from Jacob's Pillow.

The total impression created by the company, the first Scottish dance troupe to visit the U. S., is of fresh, clean, wholesome vitality, plus a kind of sturdiness which had a

(*continued on page* 66)

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(*continued from page 65*)

special appeal in the *Highland Double Sword Dance* of Bruce McClure and Andrew Rolla. Audience appreciation of *Road to the Isles,* was heightened by removal of the backstage wall of the theatre, which permitted the damp green foliage of the Massachusetts landscape —not altogether unlike that of Scotland with its wooded, rolling hills and placid lakes— to serve as the natural background for dances agreeably set to a group of Highland melodies.

The premiere of the evening, the Prologue to a full-length ballet called *Barley Bree* which concerns the origin of a favorite Scotch export — whiskey — labored under the all but insurmountable handicap of costumes representing Water, Air, Barley, Peat and Barley Bree. Counteracting this was the stunning effect of a finale to *Songs of Scotland* (including *Afton Water, The Rigs of Barley* and *Skye Boat Song*) costumed in the conventional kilts and plaid shawls of the Highlanders.

A number of special interest to professionals in the audience was *Young Scotland,* a series of dance sequences or classroom exercises in Margaret Morris Movement, done without scenery, costumes or the embellishment of a story line, a simple demonstration of the 14-year old company's basic technique. Although the "hands-across-the-sea" gesture behind Miss Morris' solo impressions of three Negro Spirituals (*Hear the Lambs A Cryin, Go Down Moses, Ezekiel Saw de Wheel*) was both graceful and well-done, the celebrated dancer and teacher did not appear to have anything to add to the impact of three deeply felt Negro folk songs.

This season's engagements in America for Margaret Morris and the Celtic Ballet of Scotland are confined to three weeks at Jacob's Pillow and a few one-night stands in Ogonquit, Maine and other New England summer theatre capitals. A more extended tour next summer of the U. S. and Canada is not beyond the bounds of probability.

Bruce McClure, Andrew Rolla and bagpiper Thomas Pearston of the Celtic Ballet of Scotland in the "Highland Double Sword Dance".

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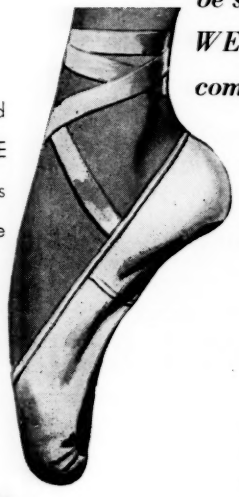

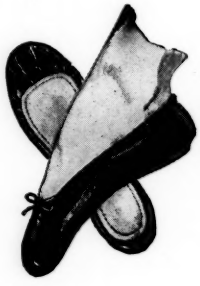

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Hollywood Commentary *BY TED HOOK*

MOTION PICTURES IN PRODUCTION

Columbia: Robert Fosse who choreographed "The Pajama Game" has been signed to do the same for "My Sister Eileen". **Betty Scott** leaves Colgate Comedy Hour to assist the choreographer . . . **Robert Alton** definitely signed to do "Pal Joey" when and if it is cast.

M.G.M.: Alex Romero will choreograph a pagan temple dance with 16 priestesses for "The Prodigal".

Agnes de Mille has finally cast her dancers for "Oklahoma" with the lucky ones including **Raimonda Orselli, Charlyne Baker, Christy Peterson, Sheila Hackett, Nancy Kilgas, Cecile Rogers, Alicia Krug, Erin Martin, Dolores Starr, Sally Sodvo, Paul Olson, Maurice Kelly, Bill Chatham, Jerry Rush, Eddie Westin, Loren Hightower, Jerry Dealy, Bob Calder, Dick Landry, Bob Hanlin, Cary Leverette and Alex Rodin.** The troupe has just returned from location at Nogales, Ariz. where they filmed the "Kansas City" number. Miss de Mille's assistant, **James Mitchell** has won a role in "The Prodigal" . . . **Hermes Pan** has begun assembling "Hit the Deck" with a skeleton crew consisting of **Walton Walker** and **Bernell Deitch.**

Biggest news of the lot is the signing of **Michael Kidd** as choreographer and co-star with **Gene Kelly** and **Dolores Grey** for "It's Always Fair Weather" which rolls next month . . . **Marge and Gower Champion** are finishing "Jupiter's Darling" with a clever number titled "Life of an Elephant", using pink and blue tinted elephants. **Eugene Loring** is completing sequences for "Deep in my Heart" with **Tamara Toumanova** as featured ballerina.

Paramount: Nick Castle preparing a musical biography for Bob Hope titled "Eddie Foy and the Seven Little Foys" . . . **Jack Baker** currently choreographing "Blue Horizons" for Pine & Thomas.

R.K.O.: Robert Sydney is winding up his choreographic chores on "The Conqueror" with **Barrie Chase** in a featured spot.

20th Century Fox: Enormous and costly numbers are currently before the Technicolor-Cinemascope cameras with **Robert Alton** directing more than 300 dancers in two spectacular production numbers for "There's No Business Like Show Business". "Alexander's Ragtime Band" and the finale done to the title tune will make motion picture history. **Jane Adrian, Sacha Goudovitch, Shirley Lopez, Jimmy Brooks** and **Druscilla Davis** are featured. Incidentally Mr. Alton refers to your reporter as "The Spy from Dance Magazine". **Jack Cole** does a "Heat Wave" number for Marilyn Monroe thus giving this picture two choreographers . . . **Stephen Papich** has completed "Desirée" and just received a dual assignment for "Untamed" and "Lord Vanity" . . . **Sheree North** has had her option renewed for another year and will begin "Pink Tights" next month. **Fred Astaire** and **Leslie Caron** on "loanout" from Metro, preparing "Daddy Long Legs" with **Roland Petit** choreographing and **Ellen Ray** assisting. **Jack Cole** set to do "Gentlemen Marry Brunettes" for Jane Russell.

Warner Brothers: Stephen Papich busy staging square dances for "The Silver Chalice".

Universal-International: Local dancer **Dolores Frazzini** being tested as a result of her fine performance in the revue "That's Life".

Independent: Samuel Goldwyn finally made the decision and **Michael Kidd will** choreograph "Guys and Dolls" with a 16 week dance rehearsal schedule prior to 32 weeks of shooting.

DANCE THEATRE

Nick Castle did a terrific job of choreographing "That's Life", a new revue which has known better business than "Lend an Ear" at the tiny Las Palmas Theatre, Hollywood. His "Ballet Dancers at Home" number is outstanding with **Dolores Frazinni** and **Kelly Brown** featured. "Indiana Hoe Down" and "Choo-Choo Train in Cha Wa Wa" lend a fresh and exciting flavor with "The Blues" adding a strong modern touch. **Helen Silver** and **Dick Humphry** prove outstanding dancers. This revue is headed for New York and many producers are interested . . . **The Lester Horton** group appeared with the San Diego Symphony Orchestra for the world premiere of "La Creation du Monde" by Darius Milhaud; choreography was executed by **Alvin Ailey** (too late for review) . . . **Ruth St. Denis** appeared in concert at the famed Hollywood Bowl with Scriabin's "Poem of Exctasy" and "The Ballet of Light" under the supervision of Warren Cheny. **The New York City Ballet** completed a four week engagement at the Greek Theatre with the full-length presentation of "The Nutcracker Suite"; **Jose Greco** follows the ballet into this al fresco house . . . **Eugene Loring** is giving his students from The American School of Dance an opportunity to choreograph portions of his new ballet "Legend Of The Handsome Stranger".

NITE CLUBS

(Local & Las Vegas)

Frank Sennes' $200,000.00 Moulin Rouge production, "Voicil Paris!" will "hit-the-road" as a theatre attraction next month; meanwhile choreographer **Donn Arden** is casting and rehearsing the new show titled "Ooo Lah Lah!" . . . **Nick Castle** staging an act for 20th Fox actress **Debra Paget** . . . **Gene Louis** and his two femme partners completing a successful engagement at Chicago's **Chez Paree** . . . **LeRoy Prinz** to take over as choreographer at the El Rancho Vegas . . . **Charles O'Curran** is responsible for **Mae West's** terrific nite club debut at the Las Vegas Sands. **Ron Fletcher** (Hotel Flamingo) leaves for New York to choreograph Ice Capades; **Dick Nordt** assists.

TELEVISION

Donald O'Connor begins a new vidfilm series titled "Here Comes Donald" . . . **Robert Le Hause,** African dancer appearing with drummer Louis Brown on "The Spade Cooley Show" . . . **Hal Belfer** signed as permanent choreographer for the "Saturday Night Revue" with **Betty Bruce** featured . . . **Harry King** busy staging the dances for his son **Bobby Van and Co.** on Sunday's "Summer Comedy Hour" . . .**LeRoy Prinz** signed to do the new "Korla Pandit" series with local dancers: **Dee Turnell, Denny & Cameron** (ballroom), **Satya** (Indian) and the sensational team of **Ashton & Allen.**

TED BITS

The most exciting event since the premiere of "Gone with the Wind" was a "sneak" preview of "A Star is Born". The Warner's Theatre in Huntington Park was a melee of more than 500 Hollywood dancers and they applauded wildly over **Judy Garland's** songs, dances, etc. **Barstow** was beaming at the rousing ovation given him at the initial screen-credit flash. All was in true Hollywood fashion and an evening long remembered.

All Hollywood is pulling for a speedy recovery for **Duane Ratliff** who recently contracted polio and is at General Hospital. Duane, one of the town's most popular dancers, is also Donald O'Connor's dance-in . . . **Dancer Dolores Starr** recently married Jack Cole's drummer, Jackie Mills. Congratulations! . . . **Larry Kert** recently signed by Columbia Studios, is currently testing for "Pal Joey" and "Joseph and His Brethren".

The End

(*continued from page 4*)

LONDON DATELINE . . .

Festival Ballet's much heralded three-act production of "La Esmeralda" finally took the stage at London's Festival Hall on July 15th at a cost of some £20,000 ($56,000). Based on Victor Hugo's "Notre Dame de Paris," the ballet was an entirely new creation by **Nicholas Beriosoff,** owing little to records of reports of the earlier versions by Jules Perrot (1844) and Marius Petipa (1886). The music used was that written by Cesare Pugni for the Perrot version plus some of his ballet music for "La Fille du Pharon:" tinkly and tuneful it might have had a certain period charm if a genuinely romantic-style ballet had been created. The Beriosoff version, however, was choreographically crude and would have needed very strong character acting from the big ensemble to establish any dramatic effect. The young corps de ballet of the Festival company was simply not sufficiently experienced to supply this background. The leading roles were but vaguely indicated and the only part capable of vivid performance was La Esmeralda, the gipsy girl, herself. On the opening night **Nathalie Krassovska** danced well but projected little fire (although this may have been due to the fact that she was far from well and was, in fact, operated on for appendicitis a week later). **Nora Kovach,** the Hungarian dancer, subsequently took over the part and with much natural warmth, strong personality, brilliant dancing and good mime lifted the ballet a good way out of its original dullness. The production was tightened and altered subsequently and may enjoy some popular success as a good "show". The settings by Nicola Benois were excellent in an old-fashioned operatic way but his costumes garish in the extreme, with the sole exception of those for Esmeralda which were charming. **John Gilpin,** despite brilliant dancing, was unable to overcome the inanities of the part of the poet Perre Gringroire, but **Istvan Rabovsky** later managed to squeeze a little fun out of it and even looked quite well in the costumes. **Oleg Briansky** and **Belinda Wright** did their best with a couple of spineless aristocrats and **Dolin** strode about tight-lipped as the tormented Priest Claude Frollo—although he never made clear what was tormenting him.

Owing to the illness of Krassovska the Danish ballerina **Toni Lander** appeared with Festival Ballet earlier than had been scheduled and danced "Swan Lake" with Oleg Briansky. The company was due to present an Homage to Diaghilev programme on August 19th in which **Yvette Chauviré** would appear with John Gilpin in "Le Spectre de la Rose," to be introduced by **Tamara Karsavina. Tamara Toumanova** was due to join the company at the end of August.

Belinda Wright said she does not wish to go on the American tour of Festival Ballet and it is hoped that **Violette Verdy,** late of Roland Petit's Ballets de Paris, will join in her stead . . . **Margot Fonteyn** has been elected President of the Royal Academy of Dancing succeeding **Dame Adeline Genée,** who had held the position since the foundation of the Academy in 1920. Dame Adeline has presented a plaque to be known as the Queen Elizabeth II Coronation Award to be awarded each year for the most outstanding contribution to the art of ballet. The first recipient is **Dame Ninette de Valois . . . Beatrice Appleyard,** one of the six original members of the Sadler's Wells Ballet in 1931, who is now teaching in the Turkish State School of Ballet at Ankara (founded by Ninette de Valois at the invitation of the **Turkish** Government) was married on July 23rd to Mithat Fenmen, musical director of the Turkish conservatoire.

Violetta Elvin's tour of Wales, with **John Field** as partner and a small group of supporting dancers, was highly successful. Much interest was shown by local audiences and in many of the smaller towns visited ballet had never been seen before.

"Ballets et Choeurs Basques Etorki" were seen at Sadler's Wells Theatre for two weeks from August 9th, following their great successes in Paris, Brussels and Antwerp. The Group specialises in the presentation of the traditional songs and dances of the Pyrenees and is directed by **Philippe Oyhamburu.** *Mary Clarke*

FROM VIENNA . . .

As festivals all over the world are more and more en vogue there is no summer vacation for most of our Austrian dancers. Some 25 of the corps of the Opera ballet are dancing in the Salzburg in three perf. beginning Aug. 12, headed by **Sabine Leblanc** (Teatro Colon), **Norman Thompson** (from Sadler's Wells, who also works as assistant for choreographer **Margarete Wallmann**), **Boris Trailine** and Miss **Ferrari** (Paris), **Walter Scherer** (Milan), and **Lucia Braeuer, Lisl Temple, Traude Brexner, Carl Raimund** from Vienna.

On the Bregenz scene the Ballet **Janine Charrat,** of Paris appeared for the first time. They also gave 3 performances, consisting of Brahms' "Pas de Trois Royal", Chopin's "Ballade", "Concerto" by Grieg, Yvan Semenoff's "Die Schlacht der Amazonen", the "Black Swan" pas de deux, and Charrat's "A Foreign Girl in Paris" to music by Wiener-Barcley. On opening-night July 28 they had a grand reception followed by a splendid press. Miss Charrat has gathered a number of really good soloists around her: **Maria Friez** and **Peter van Dijk,** both from Berlin, **Helene Trailine,** and **Jean-Bernard Lemoine.** All Charrat works are based on classical ballet, yet it often strikes one as modern and original in her combination and adaptation of steps. Only "A Foreign Girl in Paris" seemed rather a concession to a gay, easy-going summer audience. The humor was pretty hackneyed. But even there it was sheer pleasure to watch Charrat and her soloists at work. Her corps de ballet did not have much chance to show to advantage.

At Steckborn, a lovely little spot in Switzerland, there have been lake-festivals for the last four summers now. For the Lehar operetta "Land des Laechelns" Viennese choreographer **Andrej Jerschik,** currently at Karlsruhe, Germany, staged some effective ballet scenes with dancers mostly from Vienna, starring **Lydia and Fred Mastaire** (who had recently made himself a name at the State Opera as Fred Meister). The same ensemble will go to the Strassbourg Opera House (France) and dance there for three weeks in September in "Der Fledermaus". *Linda Zamponi*

LATIN AMERICA REPORT . . .

ARGENTINE: Guest choreographer **Heinz Rosen's** two ballets have been presented at the Teatro Coló. The Cocteau work "La Dame à la Licorne" (Music: Jacques Chailly) is an evocation of the old legend about a white unicorn that could only be fed by a virgin. The very suggestive choreography utilizes the simplest classic vocabulary combined with decorative miming. The best moments were the Knight's entrance, his difficult pas de deux with the Unicorn's Maiden and the Unicorn's pathetic death. The leading roles were very well danced by **Irina Borowski** (Maiden), **Olga Ferri** (Unicorn) and **José Neglia** (Knight) . . . "L'Indifferent" (Libretto: Otto Maag; Music: Hans Haug) also met with success. In this work whose choreography bears Jooss influence, the actual dancing is subordinated to the choreographic spectacle as a whole. (*Fernando Emery*)

BRAZIL: **The Grand Ballet du Marquis de Cuevas** finished their S.A. tour in Rio the first half of July. On studying the criticisms of the countries visited by the company, it is interesting to note that S.A. critics were far more severe with this company than those of Paris, or even London.

CHILE: **Kay MacKinnon's** "Peruvian Ballet" gave 4 performances in Santiago to a very poor press and audience response. In reality, this group has not yet reached a level compatible with international touring . . . Six dancers of the **U. of Chile Ballet** took part in Claudel's "Christophe Colomb" during the season by the Madeleine Reinaud-Lean Louis Barrault Company. (*Hans Ehrmann-Ewart*)

CUBA: **Ballet Alicia Alonso** gave two farewell performances in Havana before beginning its S.A. tour. The ballets performed were the ever popular "Coppelia" and the 4 act "Swan Lake". (*Sylvia Dubroca*)

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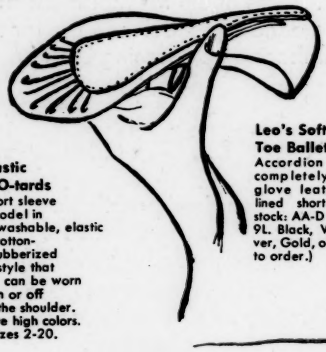

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